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DETROIT

The Inland Printer

Winning Designs in Cover Contest Announced

Sell Better Printing by Comparison and Suggestion

How Much Profit From Year's Operation?

Mr. Printer, You Need an Advertising Man


Safety in the Composing Room

First Book Set by Photon Composing Machine

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esco 11,
ms 10, L
Mass.

Toronto
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When you need speed . . .
you need the **COMET!**

Operated manually or automatically, there's no machine to equal the Comet's speed and productivity. Its unequalled performance is the result of Linotype's expert engineering and research skill. Built specifically for maximum output with minimum effort, its smooth keyboard action and easy maintenance make it a profitable producer day in and day out.

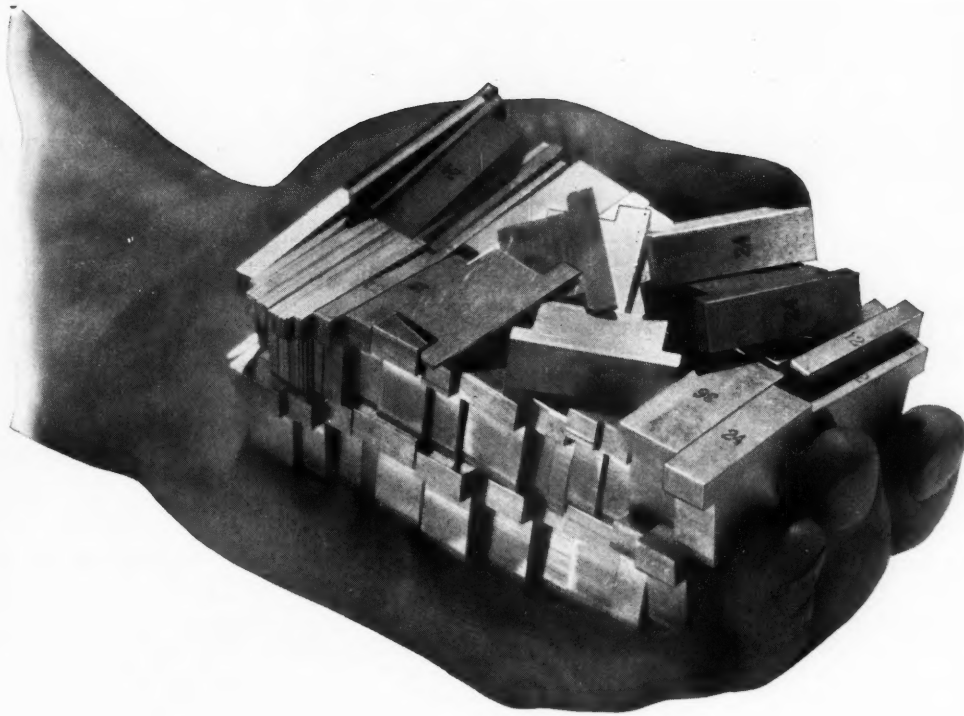
That's why more Comets have been installed the past two years than any other composing machine. That's why users order additional Comets. Ask your Linotype representative for complete, specific details on what the Comet's many time- and money-saving features can do for you.

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Set in Linotype Spartan and Paragon

Agencies: New York, Boston, Chicago, Dallas, Atlanta, Cleveland, San Francisco, Los Angeles



Ludlow Spaces

A handful... or tons of spaces and quads

Use of the Ludlow eliminates a problem which is a major handicap in single type composition—that of maintaining a supply of spaces and quads for all possible needs. With single types there must be material for every point size in use, calling for extensive plant manufacture and storage or large outside purchases. Even then type cases or storage units frequently become depleted, calling for forced distribution to keep things moving.

In contrast, the Ludlow compositor has plenty of spaces and quads right at hand—no matter how large the job. The handful illustrated above will provide an unlimited supply for all roman sizes up to and including 48-point, with other sets for italic faces, or for larger point sizes. A single small drawer of Ludlow spacing matrices equals tons of spaces and quads in the cases or in reserve supply. Ludlow spaces and quads are returned to the case along with typeface matrices, so compositors never run out of material.

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nce upon a time gummed paper was
 a bad actor in the pressroom * but
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While many in the label trade may instinctively shudder when gummed paper is mentioned, their apprehension is baseless, because with Trojan Gummed Printing Paper there is no more trouble than with

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MARCH 1953

Vol. 130

No. 6

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

There's a way to sell better printing through comparison and suggestion; P. R. Russell tells how it's done on page 29. The long-awaited announcement of the winners in The Inland Printer Cover Contest is presented on pages 30, 31 and 32. How can you determine how much profit may be taken from a printing plant in one year's operation? See page 33. If you think safety in the composing room is important, then read Lillian Stemp's article beginning on page 34. Advertising men need to learn more about printing and printers ought to know more about advertising; Raymond A. Stevens will tell you why he thinks so on page 38. The 12 major award winners in the Society of Typographic Art's 26th Annual Exhibition of Design in Chicago Printing will be found on pages 40 and 41. If you have trouble with too much down time in the pressroom, then read Eugene St. John's article on how to reduce it; on page 42. The first book, set entirely on film by Photon, is out; read how it was done on page 44. Loads of good information in the 12 departments this month, too.

Next month

Coming up next month are articles on modern book papers, how to evaluate and buy them; ideas for selling printing competitively; latest in paper-gathering techniques; an outstanding printer's house organ and how it's produced; bookkeeping systems and how they should grow with the business; how Europe has influenced American type designs; the government's new cost-of-living index and how it will affect union contracts; plus a host of other articles and the usual departments.

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Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at St. Joseph, Mich.



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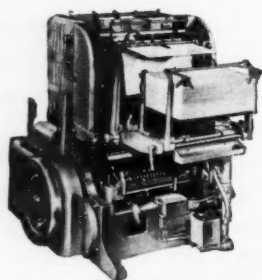
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for printing small jobs profitably!***

In our shop we're really set up to handle those small jobs. You know the ones I mean—most of the runs are short and most of the forms are small. Many are quite simple, but a good number require close register and fine quality. They represent the majority of our orders—and yours.

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Chicago 8, Illinois

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2

SAME DAY SERVICE

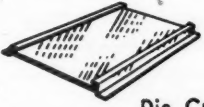
STEEL RULE CUTTING DIES



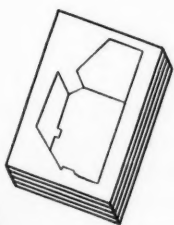
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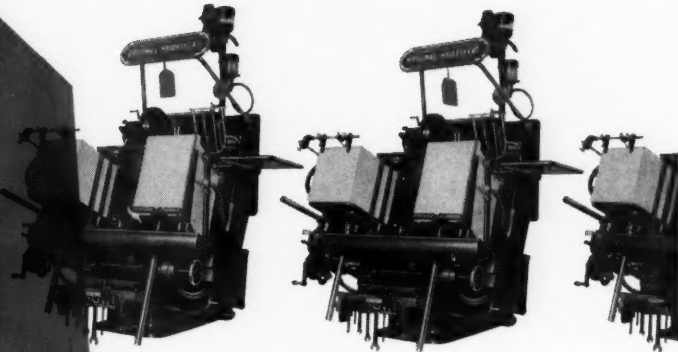
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THE INLAND PRINTER for March, 1953



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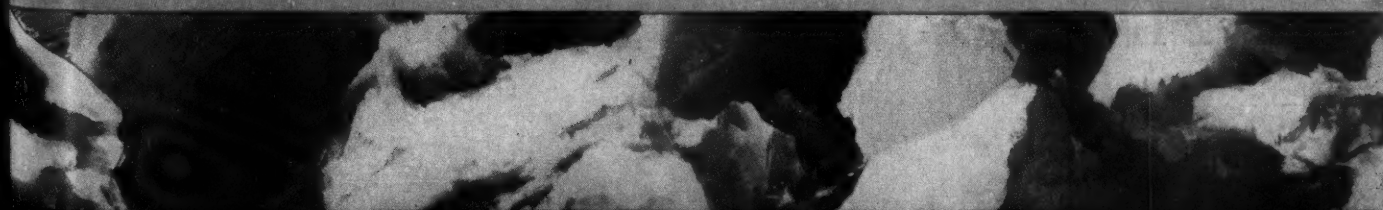
Branches: NEW YORK and CHICAGO (In Los Angeles and San Francisco: Wylie & Davis)

LETTERPRESS

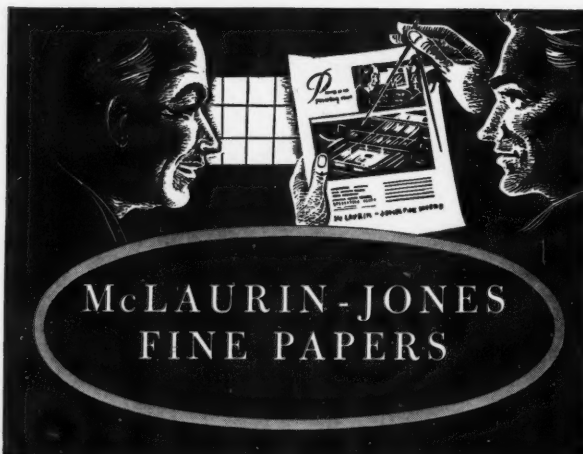
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to all Printing
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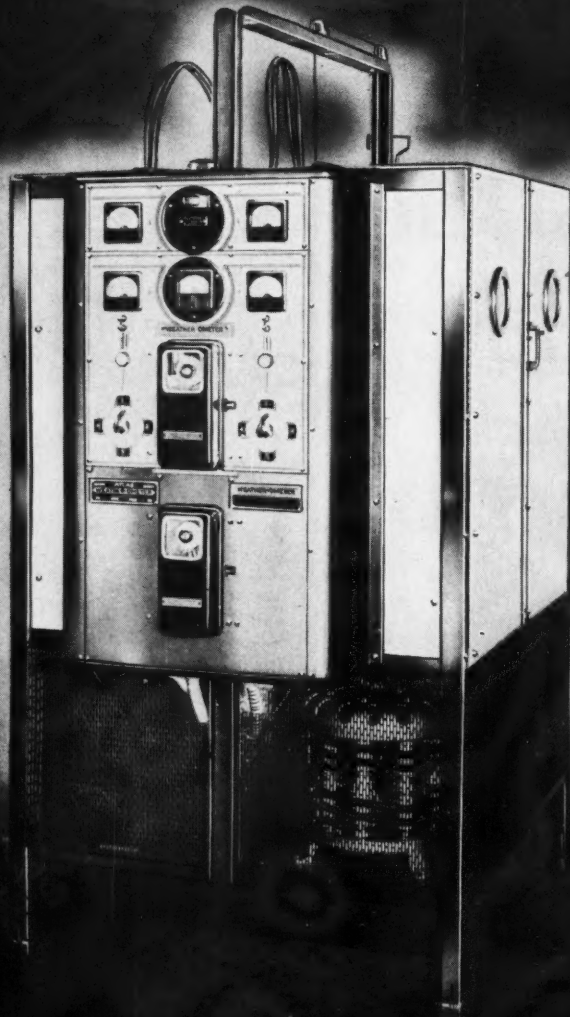
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Gruelling man-made weather tests IPI inks for resistance to sun, rain, exposure

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This has enabled IPI researchers to develop printing inks with maximum resistance to outdoor exposure.

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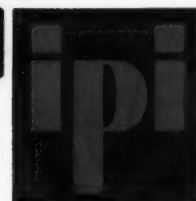
Many important contributions to printing ink progress have come from IPI research . . . Vaporin heat-set inks, responsible for today's high-speed magazine printing . . . new inks for lithography and flexography . . . new techniques which have revolutionized ink making.

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Nothing helps you meet deadlines

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Nothing helps you meet deadlines like American Airlines Airfreight

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Papers available for any printing purpose you require. Available, too, are covers in a wide range of colors.

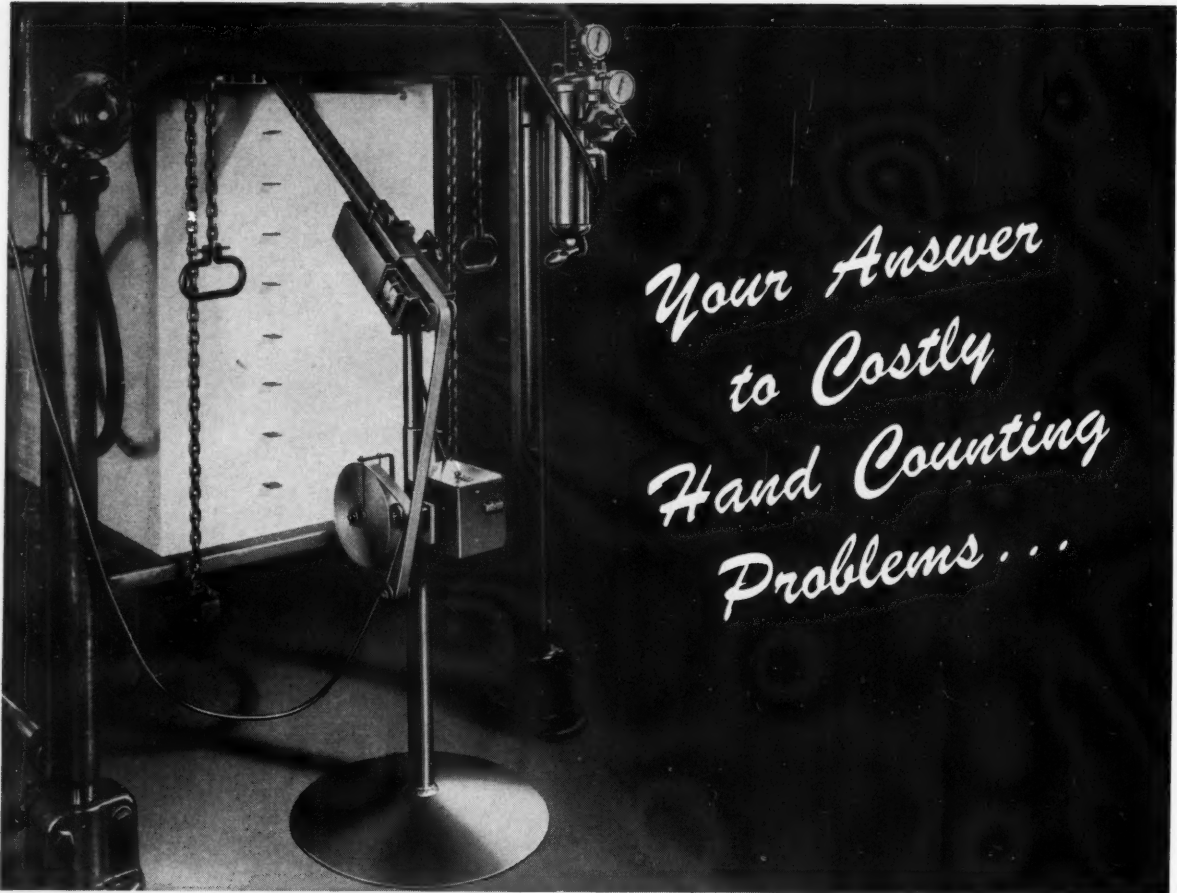
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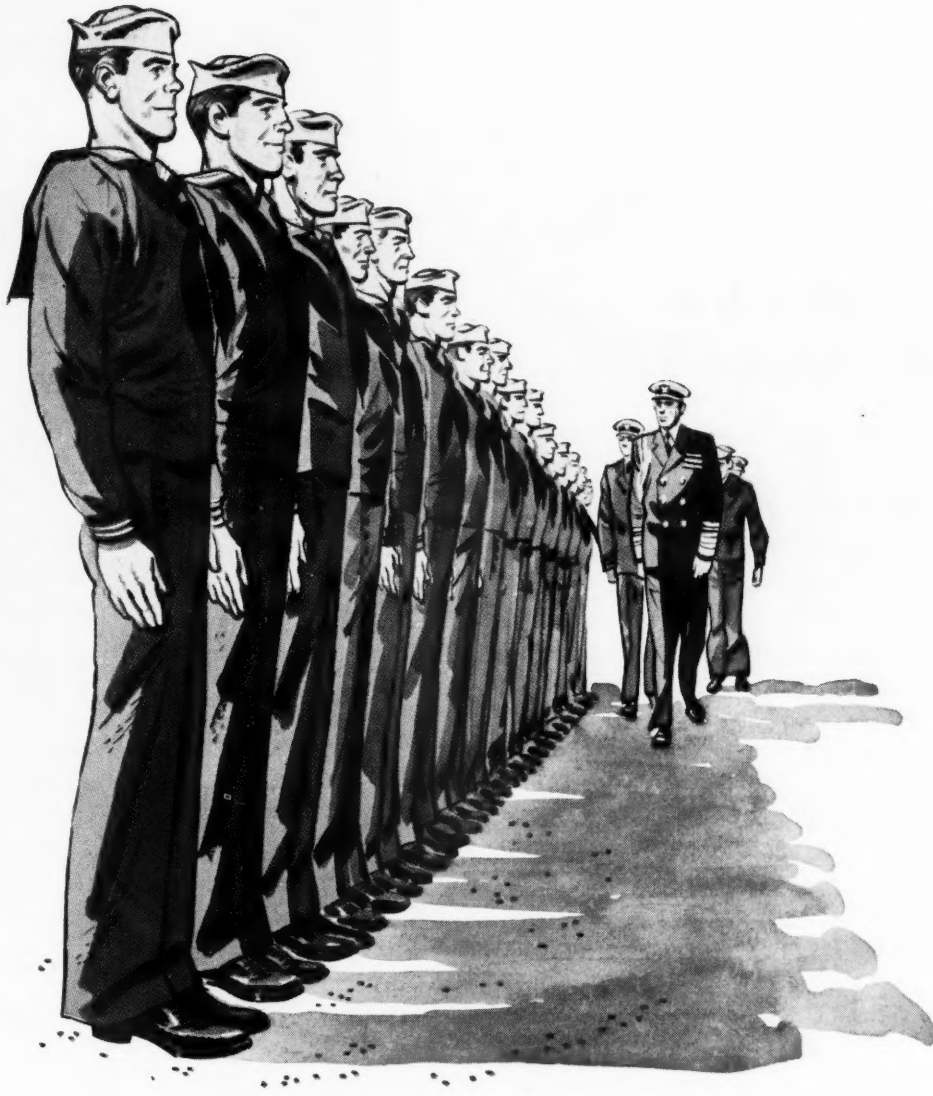
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paper is the base of the job

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the best of engraving...
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to complete a satisfactory printing job.



rough OK



FINAL business!

Meet your star salesman...

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Here's today's big value in process coated paper!
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Everybody*



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36 Of dignity and beauty
30 So legible and so practical
24 This is Thompson Quillscript
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14 Available Only From American Type Founders*



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STREET _____

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as usual we'll have..



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COMPOSITION ROLLERS
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LONG LYF ROLLER
DRESSING

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AND ACCURACY"

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October 2, 1952

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Gentlemen:

We installed a Lawson Electronic Spacer Cutter in our plant in November of 1951. The increase in production and accuracy has been much to our satisfaction.

Our operator relates that the ease of operation due to the hydraulic clamp treadle plus quick setting of the electronic stops are the primary factors in achieving our demand of greater production and accuracy.

Again may I say we are very pleased with the operation of the Lawson Cutter.

Sincerely,

P. A. Stuhlreyer
P. A. Stuhlreyer
President



E. P. Lawson Co.

MAIN OFFICE: 426 WEST 33rd ST., NEW YORK

BOSTON
170 Summer St.

PHILADELPHIA
Bourse Building

CHICAGO
628 So. Dearborn St.

EXCLUSIVE DISTRIBUTORS
SALES AND SERVICE

HARRY W. BRINTNALL CO., INC.
Los Angeles, San Francisco, Portland

A. E. HEINSONN PRINTING MACHINERY
Denver, Colo.

SOUTHEASTERN PRINTERS SUPPLY CO.
Atlanta, Ga.

SOUTHWESTERN PRINTERS SUPPLY, INC.
Dallas, Texas

SEARS LIMITED
Toronto, Montreal, Winnipeg, Vancouver

THREE COMPLETE PLATEMAKING PLANTS

LETTERPRESS

OFFSET

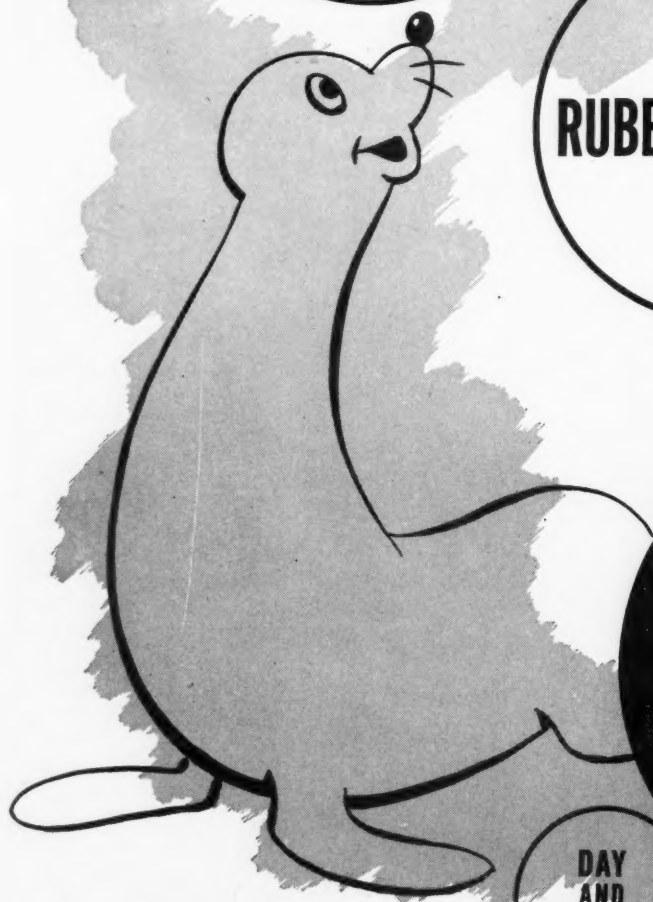
RUBBER PLATES

PROCESS COLOR
PLATE COMPANY

522 S. Clinton St. • Chicago 7, Ill.

Phone WEbster 9-0522

DAY
AND
NIGHT



Let's swap ideas

Match your printing ideas with these — and win a \$50 Bond!

TIP O' THE MONTH from Kimberly-Clark

We knew a printer who promised a job would be delivered in five days. It was a two-color, two-sides folder with four pages, and a relatively short run. His delivery estimate was based on his experience with ink drying on a certain coated stock. This stock permitted him to run one color per day, with overnight drying, and he guessed that most coated stocks dried in much the same way in about the same time. But the printer was wrong. When he tried to run the second color on one side he found the first had not dried. To make a long story short, he missed his deadline by four days—and lost a customer! Next time he tested the ink drying ability of the stock by spreading a thin layer of the exact ink to be used on the sheet he knew about, and also on the new paper. Secondly he laid both wet sheets between the pages of a large telephone book to exclude air, just as the sheets in a delivery pile would be pressed, and then slip-sheeted them so the pages would not act as a blotter. After he determined how long it took to dry one color on the new sheet as compared with the sheet he was familiar with, *then* he was able to tell the customer when the job could be delivered.

Is your saw cutting accurately?

Here's how to find out! The best time to check a saw is just after it has been sharpened and the trimmers adjusted. Cut ten to twelve five-pica slugs down, from a longer measure. Then butt them together to make fifty or sixty picas of length. Then, using a long piece to hold them together, start to make another cut. You can see then just how much too long or too short the saw is cutting. By butting a number of pieces together in this manner, the error is multiplied by the number of pieces cut. To be very exact, use ten short pieces. This divides decimally into .0138, the point dimension. It is better to be a little shy than to be cutting off too long; and a point of difference divided ten or twelve ways is not far from being accurate.

William R. Lovelace, *Typographer,*
Type Graphic Arts Co., Minneapolis, Minn.



To learn how ink absorbency of different coated papers can be compared quickly and easily, read the column at the left. Also, be sure to read the paragraphs below telling about Shorewood—Kimberly-Clark's wonderful new coated offset paper.

Small town printer solves tintblock problem

As a small town printer, I am usually unprepared to produce the tintblock an occasional job calls for. However, my solution to a recent case of this kind was the use of a plastic engraving that I found in the shop. I stripped it off its base, cleaned off the "stickum" and remounted it with the smooth side up. Then I sawed out the size block needed and had one of the best tintblocks I have ever used.

Frank B. Carvin,
The Bryan Press, Bryan, Ohio

Do you have an item of interest? Let's swap ideas!

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our *magazine* advertising we will give the sender name credit and a \$50 Defense Bond. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas," Room 426, Kimberly-Clark Corp., Neenah, Wisconsin.

Shorewood—A Truly Great New Coated Offset Paper!

The new Kimberly-Clark Shorewood* Coated Offset Paper, offered at a price only slightly higher than quality brands of plain, uncoated or pigmented paper, opens up new jobs for lithographers! No extra charge for weights as low as 50 lb., which gives lithography a new lease on any job calling for coated paper—short runs or volume runs.

Kimberly-Clark Shorewood—glossy coated, with special plastic-treated binder—is extra resistant to water problems, scumming and streaking. Its uniform ink absorbency assures quick, even drying—smooth, clean reproduction without mottle. Ask your local distributor for details or write Kimberly-Clark, Neenah, Wisconsin, for free descriptive folder.



Products of
Kimberly-Clark

*TRADE MARK

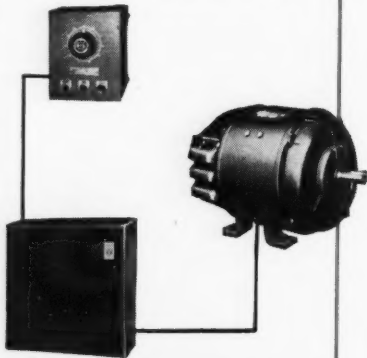
© KIMBERLY-CLARK CORP.

These facts prove...



will increase your production with ADJUSTABLE SPEEDS FROM A-C. CIRCUITS

The Original Packaged All-Electric, Adjustable-Speed Drive for A-c. Circuits



*Conveniently packaged, factory-wired V*S Drives are available from ¼ to 300 hp. Two or more motors may be operated simultaneously from a single Control Unit.*

CONVENIENT CENTRALIZED CONTROL—V*S Drive makes speed changing so easy and convenient that the most economical speed for every operation can always be used. Convenient-to-operate controls are grouped and located where your operator can easily, quickly and safely control all functions of his machine. Controls may be at the machine, or at any remote location, as desired.

STEPLESS SPEEDS—V*S Drive offers an unlimited range of stepless speeds. Operators may change to any speed while machines are running, or may pre-select any speed while machines are at rest, by merely turning the speed adjustor.

CONTROLLED ACCELERATION AND DECELERATION—V*S Drive provides positive all-electric control of torque for break-away and for acceleration or deceleration. Speed changes may be rapid or gradual, and as frequent as desired. Shockless speed changing with V*S Drive avoids damage to delicate materials or fabrics.

QUICK, SMOOTH STARTS AND STOPS—Quick starts and stops cut lost time between operations. With V*S Drive, any load can be stopped quickly and smoothly, from either high or low speeds,

through positive electrical braking that never wears out or needs adjustment.

FAST, FULLY CONTROLLED REVERSING—V*S Drive reverses almost instantly even from high speed. Frequent reversals present no problem. Reversal may be from low to high speed, or vice versa.

INCHING, JOGGING, CREEPING—V*S Drive provides inching, jogging, and creeping, for setting up, threading, positioning, or inspection. Operator can slow down a machine for inspection, then accelerate quickly and *exactly* to previous working speed.

ABSOLUTELY UNIFORM TENSION—V*S Drive maintains proper tension for rolled materials so that quality is unvarying throughout and all finished rolls are uniform. Succeeding operations are simplified and productivity of machines is increased. Shutdowns and rejects due to breakage of material, or fluctuations in quality, are virtually eliminated.

MULTI-MOTOR OPERATION—The V*S system makes it possible to apply power to two or more points in a machine or to operate separate sections of a machine tied together as a process. Speeds of motors can be synchronized to any desired degree.

D-1465

The Most Effective Method of Power Transmission in Industry! Write today for V*S application information and selection data. Ask for Bulletin D-2311.

RELIANCE ELECTRIC AND ENGINEERING CO.

1101 Ivanhoe Road, Cleveland 10, Ohio • Sales Representatives in Principal Cities

"Jim, this kit is one of our most effective sales-boosters!"



"...so never call on our customers and prospects without a copy of the Working Kit of Hammermill Bond in your briefcase. It's a complete, practical portfolio of useful ideas that can be a big help to you in bringing back orders for profitable business printing."

LOOK WHAT IT CONTAINS:

23 new designs for letterheads, four-page letters and matching envelopes — produced with simple arrangements of type, rule and art which any printer can duplicate.

Hammermill Bond Envelope folder showing sizes and colors available.

Sample book containing samples of Hammermill Bond colors, weights and finishes.

Hammermill Letterhead layout sheets.

Specimen printed forms for a variety of business needs. Helpful to customers in planning time-saving forms that cut down errors and waste.

36 Memo Form Designs adaptable to most customers' needs.

"The Signal System" idea-folder which outlines a practical way to increase office efficiency.

Hammermill form layout sheets.

Make sure every one of your salesmen has a copy of this thorough, helpful working kit! If your present kit is worn out — if you need a few extra copies — send the coupon now. It's FREE!



**HAMMERMILL
BOND**

Hammermill Paper Company,
1601 East Lake Road, Erie, Pennsylvania.

Please send me _____ FREE copies of the Working Kit of Hammermill Bond.

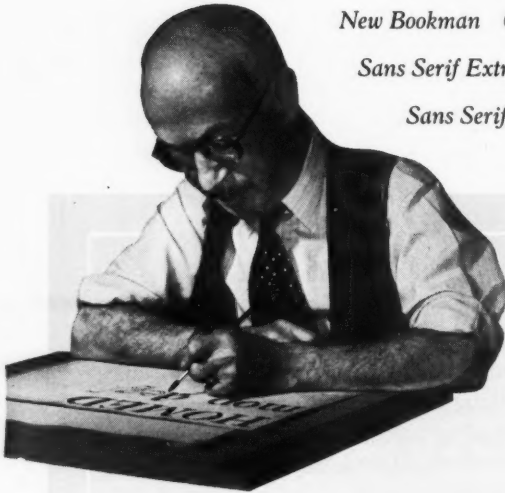
Name _____

Position _____

(Please attach to, or write on, your business letterhead.)

IP-MAR

Alternate Gothic Italic No. 2 Artscript Baskerville Bold Bodoni Bold Condensed Bold Italic Swash
Broadway Engraved Century Bold Condensed Italic Classic Hebrew Cochin
Cochin Italic Cochin Bold Cochin Bold Italic Cochin Open Hadriano Stone-Cut
Handtooled Italic Swash Hess Bold Hess Bold Italic Hess Bookbold Hess Bookbold Italic
Hess Oldstyle Hess Oldstyle Italic Hess Title Hess Title Italic Italian Oldstyle Wide
Janson Janson Italic Jefferson Gothic Kennerley Open Capitals Martin Martin Italic
Modernized Gothic Montgomery Ward Light Montgomery Ward Medium Neobold
New Bookman Onyx Italic Pendrawn Post Black Italic
Sans Serif Extrabold Sans Serif Extrabold Condensed
Sans Serif Light Condensed Sans Serif Lined



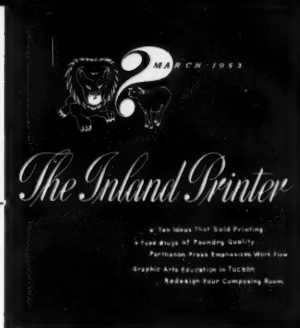
Sol Hess, 1886-1953

SOL HESS, Art Director of the Lanston Monotype Machine Company, who worked for more than fifty years at the complex task of making beautiful and useful type faces died on Friday, January 30, 1953.

In the art and mysteries of adapting a type design to machine composition . . . of so fitting individual characters that their various combinations will space evenly and uniformly he was without peer, and his passing means the loss of one of America's greatest masters in the field of letter-design.

The reading public—who should mourn him most—will hardly be aware of his death. The greatest loss will be felt by his fellow-craftsmen. They will miss him, both for himself and for his great contributions to typography.

Sans Serif Medium Condensed Slimline Spire Squareface Stylescript
Stymie Extrabold Stymie Extrabold Italic Stymie Extrabold Condensed Stymie Light Condensed
Stymie Medium Condensed 20th Century Bold Italic 20th Century Extrabold Italic
20th Century Extrabold Condensed Italic 20th Century Medium Condensed Italic
20th Century Ultrabold 20th Century Ultrabold Italic 20th Century Ultrabold Condensed
Tourist Gothic Tourist Gothic Italic



Sell Better Printing

By Comparison and Suggestion

★ It is safe to say that more than three-fourths of all the printed pieces coming through the mails to any one person are thrown into the wastebasket with scarcely a glance. Examine any accumulation of paper debris and test this same percentage of printing material that fails completely in accomplishing its intended purpose.

Attention was called among a group of printers to a very fine mailing piece in an exhibit. "The printer who did this job should be very proud of it," one of the group commented. Pointing to another piece in the exhibit, this one totally devoid of attraction, another of the group reminded: "A printer did this one, too!" Which leads to the question—

How can printers avoid adding other items to the continuing stream of mediocre advertising materials that pour through the mails in a vain effort to attract the attention of the public?

Here are some suggestions—

To the customer who would have the printer produce his promotional material on a cheap, lightweight stock, further cheapened in the typography and plates to keep the cost within a certain limit, suggest a smaller quantity of a far better quality of printing, based on the obvious conclusion that 40 per cent returns on a 5,000 mailing is better than 10 to 15 per cent on a 10,000 mailing.

One of the largest drug manufacturers in the country has always owned and operated its own printing plant. Reminded that such pri-

vately-owned plants are seldom profitable, an official of the drug firm replied: "We get our printing some cheaper in price and consistently of a better quality!" Something for the commercial printer or lithographer to think over.

Most mail order houses put out a "test mailing" before every regular advertising campaign. They insist

A chance to compare printing of two qualities seldom fails to impress. An advertiser had a chance to see a mailing printed on good stock along side of the same copy and the same cuts appearing in a daily newspaper ad form.

Light-weight paper is sometimes used solely because a mailing piece printed on it, regardless of what it

**How can printers improve the mediocre advertising matter that floods the mail and fails to get public's attention?
P. R. Russell, Parthenon Press, Nashville, has a few ideas**

upon determining the actual "selling power" of the mailing before going all the way with it. If the test returns are low, there is still time to make improvements before the major investment has been made in printed material.

When a customer wants to spend a smaller amount than a first-class job would cost, why not suggest this trial mailing plan using a good grade of material? When the results come in the customer will be far more amenable to suggestion about a better quality of work.

One advertising printer has been successful in what may be described as "sales by comparison." He always proofs the okayed forms of a job on a good coated paper, as well as on the cheaper, lighter weight stock that the customer may have indicated. Seen side by side, in nearly every instance, the customer changes to the better grade of stock. He never quotes on a cheaply planned job without giving a second estimate on what the same job will cost if done on better material.

does for the printing, costs less to mail. Again the printer can make a good suggestion—that the trim size of the piece, possibly the number of pages, be reduced to keep within a fixed weight limit.

If it isn't read, it doesn't sell; if it doesn't sell, why print it at all?

Uncle Sam is definitely responsible for a great deal of his mail being thrown away as soon as received. The postal requirement that certain classes of mail be unsealed for inspection has led to the *postage saver*, or "tuck in" type of envelope. *Legions of us take one look at the back of an envelope, see the "loose end" flap, and throw the whole thing away.* Why can't Uncle Sam trust his customers and let this class of mail go sealed? It would increase reader interest by 50 per cent at least.

A huge volume of merchandise is being sold by mail. A study of advertising sent out by the successful mail order houses will reveal the quality of printing they demand and
(Turn to Page 85)

Page facing was designed by John Anderson, typographic expert, Lanston Monotype Machine Co. See page 75 for Mr. Hess' life story

Cover Contest Winning Designs Announced

★ The unusually large number of entries, their world-wide origin, and their excellence in general made the 1952 Cover Contest of *THE INLAND PRINTER* most successful. The jury, too, was international in scope, composed as it is of top-reputation designers from the United States and Canada. Sending the 267 entries to the various judges and compiling the reports has made it necessary to wait nearly six months since the close of contest on September 15, 1952 before announcing the winners.

Although only a few of the entries could be award winners, it is perhaps significant that the list of winners is also international, with one from Canada and one from Finland included. Total number of foreign countries represented was 11: Australia, Canada, England, Philippines, Argentina, Germany, Finland, New Zealand, Sweden, South Africa, and Norway. The Territory of Hawaii was represented as were 22 of the 48 states. Canada did better in proportion than the United States, since five of the ten provinces were represented.

Typical of the comments by judges was that of Glenn M. Pagett, Indianapolis typographer, who said: "There was such a variety of designs. The illustrative approach provided an amazing number of good covers."

Leroy Barfuss, who designs many covers for *THE INLAND PRINTER*, said: "Frankly, I found it difficult to judge, in all fairness, the many excellent specimens submitted."

John M. Lamoureux said: "It was an interesting experience and I thought rather difficult when it came down to selecting the first four. There were some excellent entries."

Burton Cherry commented: "... as the quantity decreased, the job of selecting only nine became more difficult. I thought it extremely interesting that without any pre-knowledge, I ended up with a truly international selection."

The first four award winners and the seven designs which received honorable mention will be found on the next two pages in black-and-white color-corrected photographic reproductions. Later on as occasion permits, these designs will be used for covers of *THE INLAND PRINTER*. Some of the other designs, which did not achieve a place among the first nine, may be used for magazine covers in later months.

To every one of the contest entrants, *THE INLAND PRINTER* wishes to extend thanks and appreciation for the interest and enthusiasm shown.

THE AWARD WINNERS

FIRST PRIZE, \$100 cash, (top left): Rick Koesterer, designer for Warwick Typographers, St. Louis.

SECOND PRIZE, \$50 cash, (top right): James A. Williams, artist for MacPhail Engravers, Kitchener, Ontario, Canada.

THIRD PRIZE, \$25 cash, (lower left): Ake Ohlsson of Abo, Finland.

FOURTH PRIZE, \$10 cash, (lower right): William A. Stone, Sequoia Press, Kalamazoo, Mich.

HONORABLE MENTION AWARDS are shown on page 32.

The Judges . . .



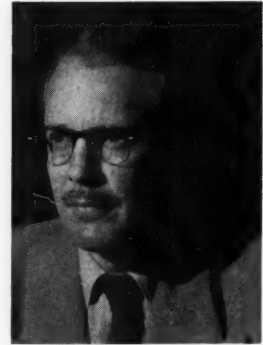
John M. Lamoureux
Typographic Designer,
Vice-President
Warwick Typographers
St. Louis, Mo.



Walter Howe
Director of
Design & Typography
R. R. Donnelley & Sons, Co.,
Chicago, Ill.



Leroy Barfuss
Director of
Creative Design
Gazette Printing Co., Ltd.
Montreal, Canada



Burton Cherry
Director of
Design & Typography
Burton Cherry and Associates
Chicago, Ill.



J. L. Frazier
Editor, 1927-1951, and now
Consulting Editor
The Inland Printer
Evanston, Illinois



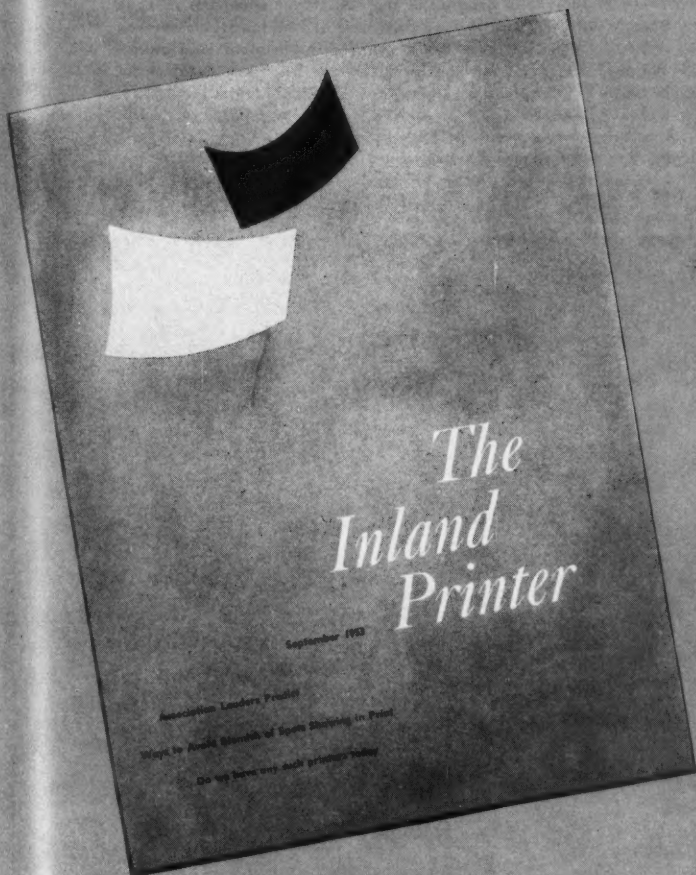
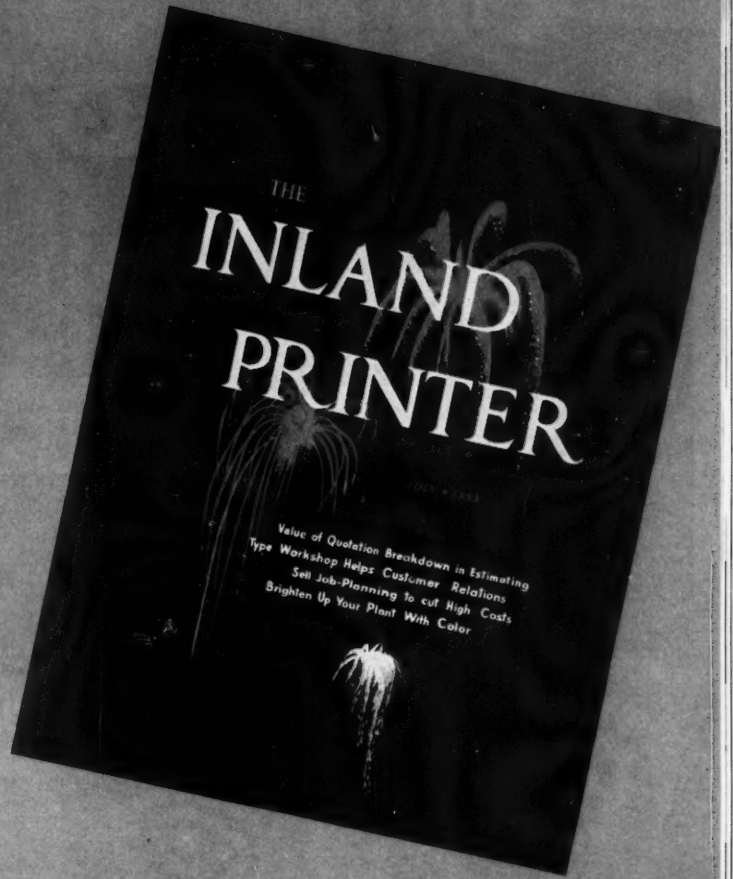
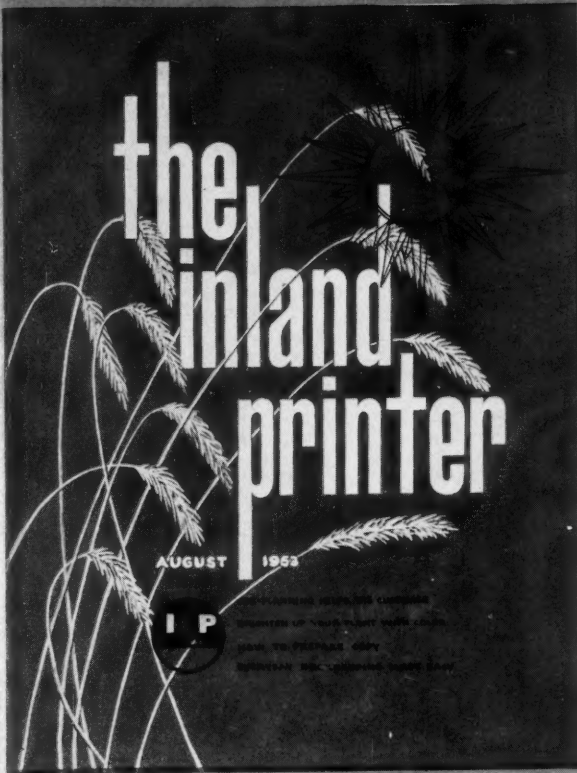
Glenn M. Pagett
Layout Artist,
Plant Superintendent,
Typographic Service Co.,
Indianapolis, Ind.



A. R. Tommasini
Designer and
Plant Superintendent
University of California Press
Berkeley, California



R. Hunter Middleton
Director of
Typeface Design
Ludlow Typograph Co.
Chicago, Ill.

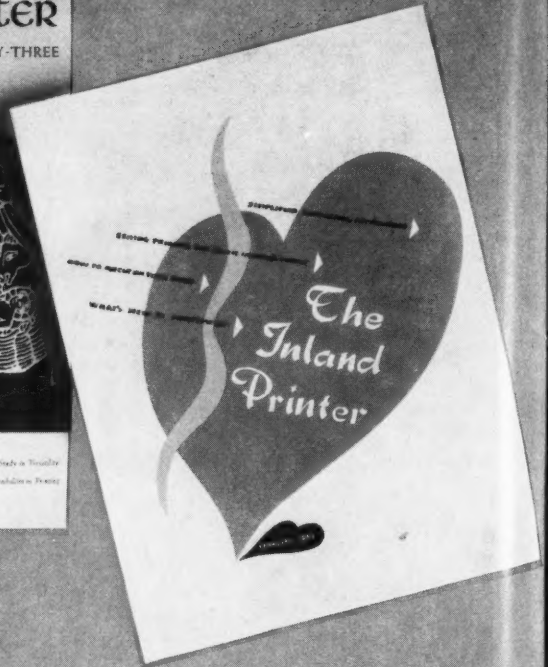
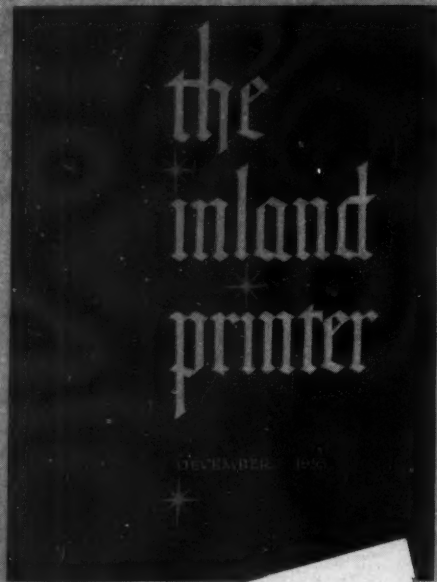


the inland printer

DECEMBER / NINETEEN HUNDRED AND FIFTY-THREE



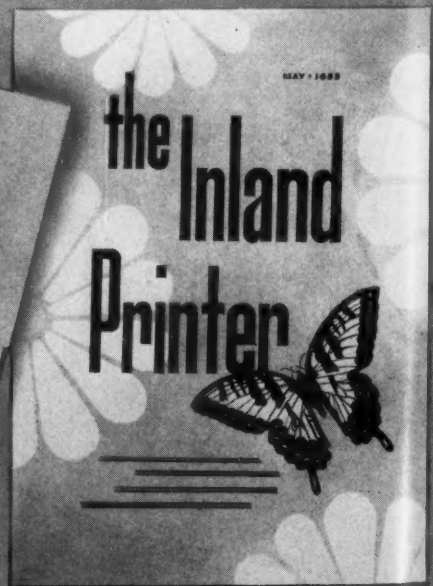
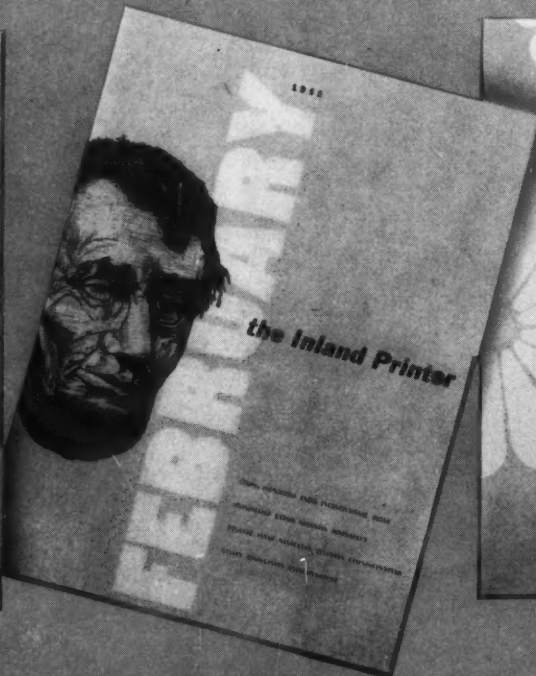
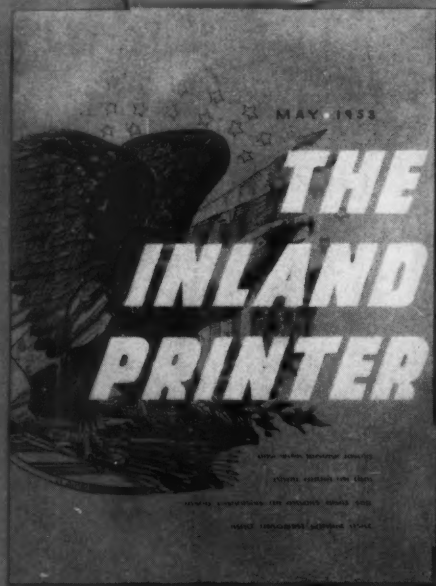
The Design of the Journal of Management Conference • A History of the Work of Thomas Gage, A Study in Typography • Mechanical and Technical Developments During the Nineteens • An Address: Use of Symbolism in Printing



Designs Winning Honorable Mention Awards

Two ties were found when the judges' tabulations for honorable mention were totalled in THE INLAND PRINTER'S cover design contest. Shown here, top row left to right, are the first, second, and third honorable mention winners. The next two were tied for fourth honorable mention, and the last two tied for fifth.

First honorable mention design is by Johannes Troyer, New Rochelle, New York, designer of the new Troyer ornaments recently brought out by American Type Founders. Second honorable mention is by William R. Stone, who also won the fourth place cash award. The third honorable mention is by Richard Depigian, designer for Warwick Typographers, St. Louis. Robert Smith of Montreal, Canada, tied with Walter Ruemer of Middle Village, Long Island, N.Y., for fourth honorable mention. Another of Ruemer's entries tied with another entry of Rick Koesterer for fifth honorable mention. Honorable mention award winners will receive a copy of Charles Felten's book, "Layout of Advertising and Printing," or a suitable substitute.



How Much Profit From A Year's Operation?

★ How much "gravy" can owners of the average-size commercial printing plants ladle out of a year's operations? One answer comes from John W. Seybold, Printing Industry of Philadelphia's industrial relations director and editor of *Bread 'n Butter*, published by that organization's Allied Printing Employers' Association for distribution among employees as a means of making them better acquainted with the economic facts about the printing industry.

Mr. Seybold bases his estimate on financial statements of 593 companies as reported in the Printing Industry

estimates for each what he regards as a fair distribution of the total compensation. He also assumes that the average firm is a corporation, with two principal owners, a general superintendent, three salesmen, a bookkeeper, switchboard operator, secretary and three clerk-typists. Then he figures \$17,236 for administrative salaries, \$26,244 for sales salaries and commissions, \$16,661 for clerical salaries, a total of \$60,141 (12 per cent). Of that total, Mr. Seybold allots \$9,236 salary for one owner, who supervises production, office and financial management; \$9,244 in sal-

had enough cash to pay for substantial part of the new press price, even though the money had been salted away in the depreciation account. These accountants believe that the cash would already have been spent for new equipment, so that the depreciation account, although still on the books, would not be available for additional investment in equipment.

In any case, we're now down to the "gravy" makings. What happens to that \$9,671? Again Mr. Seybold has to make reasonable assumptions. Of the \$155,883 originally invested in the corporation, the two principal owners hold stock representing 51 per cent. Their share of \$9,671 is \$4,932. Split fifty-fifty, it is \$2,466. Take-home for the owner who directs production, office and financial management is \$11,702 (\$9,236 salary plus his net profit split); for the other owner, who directs sales, it is \$11,710. If each is married and has two children, Federal income taxes—again at 1950 rates—would leave each owner around \$10,000 to live on. Today what's left out of working for a family living would be somewhat less.

On the basis of Mr. Seybold's assumption that each principal owner holds about 25 per cent equity in the business, or about \$39,000 of his own money, his share of \$2,466 net profit would be a return of about 6 per cent. This is about what fairly conservative investment in the stock market would yield today. "But," Mr. Seybold adds, "the man who puts his money in stocks has the opportunity to diversify his risks. Our two printers have all their eggs in one basket."

Comes the conclusion that the owner or owners of an average-size plant "can make a fairly comfortable though modest living if they are willing to work hard for it. Most of their income will be salary, such as they would earn (no doubt with fewer headaches) if they worked for someone else. The rest, dividends on their stock in the company, would be roughly equivalent to what they would get, with considerably less risk, by investing elsewhere."

Why, then, do they do it? "It's in the blood," Mr. Seybold answers. "There's genuine satisfaction in providing employment to others, in being the responsible head of a going enterprise, in building something bigger and more efficient, in satisfying customers' wants. By and large, the gravy is not found in huge financial returns and material possessions, but in the pride of accomplishment."

Philadelphia Printing Industry officer analyzes PIA figures to determine profit average-size plant should produce in one year

of America's Ratio Studies for the year 1950. Grand totals divided by 593 showed this average picture:

Gross sales, \$520,713; bottom-line net, after Federal taxes and surplus set-aside, \$9,671, or 1.9 per cent of the sales.

Where did the \$511,042 difference go? Manufacturing costs, \$397,773—a 76 per cent bite out of total gross sales dollars—broke down this way (all percentages in relation to sales):

Outside purchases for production, \$183,656 (35 per cent); rent, insurance, depreciation, other fixed factory costs, \$20,412 (4 per cent); wages, other current factory costs, \$164,128 (31 per cent); Social Security taxes, electricity, direct supplies, packing, shipping, etc., \$29,577 (6 per cent).

Subtracting \$397,773 manufacturing costs from gross sales leaves \$122,940. Out of that sum administrative expenses cut \$23,361 (4 per cent), including \$3,000 for advertising; \$7,185 for traveling and other direct sales costs, association dues, charity contributions; \$13,176 for office personnel Social Security taxes, general office expenses, and allowance for bad debts.

Now the residue from gross sales is down to \$99,579. Along come salaries. Here Mr. Seybold goes beyond the ratio figures to make necessary assumptions. The ratio study showed the total number of non-mechanical personnel and the compensation paid to this group as a percentage of sales. Mr. Seybold breaks down the personnel total into such types as supervisors, salesman and clerks. He

ary and commissions for the other owner, who is chief sales executive; \$7,000 salary for one salesman, and \$5,000 for each one of the two junior salesmen.

Last time we looked at the gross sales residue we saw \$99,579. The \$60,141 salary figure slices the residue down to a before-taxes net of \$39,438 (7.5 per cent). Now for the tax axe. It wasn't so sharp in 1950 as it is now. Mr. Seybold figures the Federal corporation tax take, at the lower rates in effect two years ago, as \$16,767, leaving \$22,671 (4.3 per cent) profit after taxes.

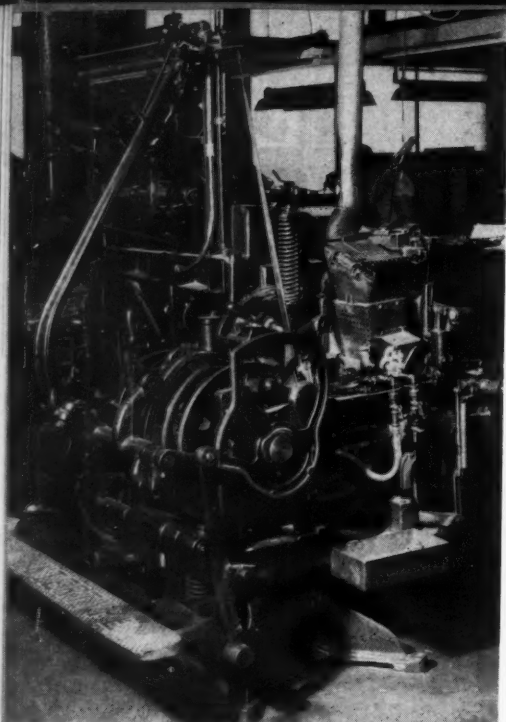
That's not the bottom line. How about setting aside something for new equipment? Assume a new press for around \$30,000, but only \$15,000 in depreciation account. Maybe the old press will bring \$5,000. So \$10,000 will have to come out of that \$22,671 after-taxes net. That pushes net earnings down to \$12,671 (2.4 per cent).

Hit the bottom line yet? Not quite. Mr. Seybold suggests \$3,000 for the surplus account, a little less than usual because of the outlay for the new press. Now \$520,713 gross sales have been transformed into after-everything net of \$9,671 (1.9 per cent).

Some accountants who read Mr. Seybold's estimates in *Bread 'n Butter*, with an eye on the asset figures in PIA's 1950 ratio study, think that our average plant would not have

By Leslie H. Allen

Eastern Editor, *The Inland Printer*



Note metal bin at right for waste metal. Also note wire guard on light bulb to prevent the accidental breakage and shattering of glass

★ Composing room personnel, who have emphasized safety in the training of apprentices, have contributed substantially to the low incidence of injuries in composing room operations, which are considerably less than that in the rest of the printing industry.

An example of this emphasis was reported in 1950 by a British team visiting the New York School of Printing. In the published report to the Anglo-American Council on Productivity, which sponsored their visit to this country, members of the team stated that they were impressed by the school's training in safety. They reported: "... the students are instructed in the need for care when working with or beside machinery. They are not allowed to wear ties, wrist watches, or rings whilst working machinery at the school. This school is experimenting with the use of colour schemes for machinery in accordance with a colour code which draws attention to dangerous parts. Such colour codes have not yet been adopted by the American printing industry."

For many composing room employees, the material presented here will serve primarily as a reminder for safe practices. For others, it may serve as an aid in the training of new personnel.

Cleaning Type and Forms

Smoking should be prohibited while cleaning type and forms with flammable liquids. Open containers should not be used. Tragedy may

Although sporting a good record in the printing industry, there are still chances to improve on

Safety

IN THE

Composing Room

follow if a violation occurs. One man was fatally burned when cleaning some type with an open can of gasoline. There are a number of safe containers on the market for dispensing cleaning fluids. The combination brush-tank type permits the handling of a small amount of liquid at a time and controls the amount dispensed to the bristles of the brush when a lever is depressed.

The plunger type of safety container may be used with brush or

toxic solvents for the washing of type forms. The United States Government Printing Office has a washer which uses a caustic solution. Compressed air is employed to dry the forms. The operator, of course, wears protective eyewear when using the compressed air.

A similar arrangement has been developed at the National Publishing Company in Philadelphia. In daily use for almost two years, the method is achieving satisfactory results.

National's arrangement is to load about 64 plates into a special padded basket. The basket is an angle iron frame, has expanded metal sides, is 36 inches long by 8 inches wide by 6 inches high, with about 40 separating partitions. Neoprene air-curing cement is used for the padding. The basket is lowered into a steam-heated tank. The operators wear protective gloves when handling the plates in and out of the solution. The solution, "Metso 88," is agitated in the soak tank. It eliminates the ink in

By Lillian Stemp

Member, American Society
of Safety Engineers

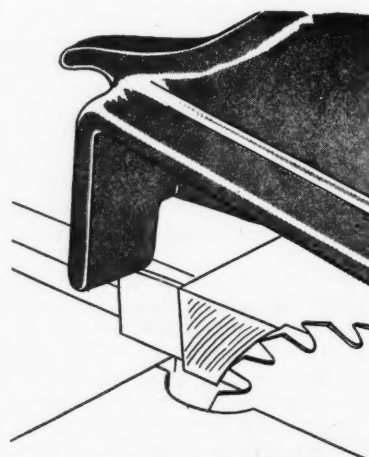
cloth. A cylindrical-shaped can holds the liquid. A metal dish-tray holds the brush or the cloth. By pressing down on the brush, the tray is lowered, and the liquid is forced up to moisten the bristles. Excess liquid drains into the tray and back into the container.

When rags or wiping towels are used, they should be placed in self-closing safety disposal cans when not in service to avoid a fire hazard.

When an operator is exposed to the cleaning operation frequently or continuously, the work should be done in a physically separated area where there is additional forced ventilation. This may sometimes be accomplished by the use of a small spray booth, well exhausted and vented to the outside.

Finger injuries may be avoided by the handling of forms which have brass or lead, perforating or cutting rules, by wiping the surfaces of such forms gently with a wiping cloth. Under no circumstances should an attempt be made to run fingers over the surfaces.

Mechanical aids have been devised to reduce the need for flammable and



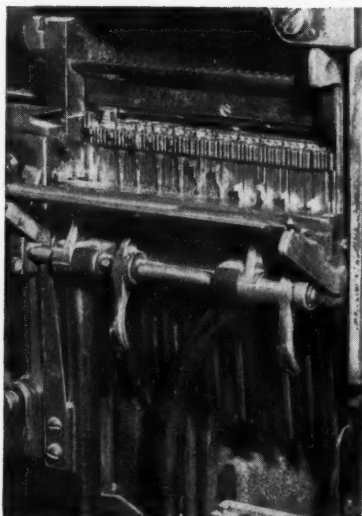
A slot cut in the saw table, as shown above, eliminates the flying chips which otherwise bounce from the table as type metal is cut

about ten minutes. The plates are lifted out and rinsed in hot water in an adjoining tank. An air blast blows them dry. The buffered cleaning solution has not had to be altered since it was first employed; however, National employees found that they could not use it hot when cleaning plastic plates.

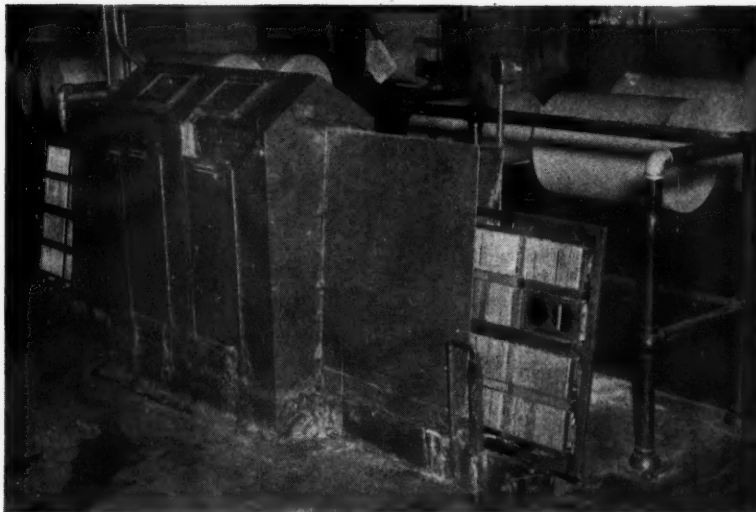
Avoiding Metal Squirts

About 98 per cent of the metal squirts were eliminated in a composing room where operators were taught the conditions which invite squirts. What the supervisor actually did was to change his training approach from the rather lazy and uninformative phrase of "be careful" to "here is how and why you can be careful." The supervisor had learned his answers the hard way, having been burned himself many times from metal squirts.

Manufacturers have provided several basic adjustments to control squirts from the keyboard-operated, slug-casting machines including the automatic pump stop. The whole casting mechanism must be kept in good operating condition. Perfect contact between matrices, mold and mouthpiece will minimize chances of squirts occurring. Helpful details on front and back squirts may be found in such publications as *Linotype Machine Principles* (Mergenthaler Linotype Co. of Brooklyn, N. Y.); *The Intertype Book of Instruction* (Intertype Corp. of Brooklyn, N. Y.); and *Ludlow Manual of Instructions* (Ludlow Typograph Co. of Chicago). Information is also available from the Lanston Monotype Machine Co. in Philadelphia.



Avoid finger injuries on typesetting machines. If a jumbled line gets into the casting mechanism, disengage clutch before straightening



The need for using flammable and toxic solvents is eliminated by this form washer which uses a caustic solution in Government Printing Office. Forms are dried by compressed air

Listening to the sound of the machine is the number one general precaution in avoiding squirts. The sound will often give sufficient warning for the operator to protect himself. Even one nearly deaf operator said that he had been able to learn to tell by the sound when metal accumulations on the mouthpiece had built up enough to cause trouble. A new operator should be taught to listen until he has learned the swish caused by the pump forcing the metal through the mouthpiece into the mold; then to learn to recognize the additional sound caused when imperfect lockup permits some of the metal to squirt between the mouthpiece and mold. A bad back squirt rarely comes without warning.

Shiny bottoms of slugs are always a signal that a squirt is imminent. An operator of a small shop in New York reported that he always examines the first few slugs cast when setting short measures with a short liner. This should be standard practice when changing measures.

Four of the conditions the New York School of Printing asks its students to recognize as inviting squirts are these:

1. See that the vise is securely locked. Loosely-locked handles may break off. A front squirt may result.

2. Never hold the pump-stop lever open to cast a line. If the machine casts, a front squirt may occur.

3. Likewise, if there is a short line, a line of pi, line without spacebands, or if for any reason the operator hears a slightly different sound causing doubt on the castability of a line, he should push in on the pump-stop lever.

4. Do not overflow the metal pot. This may cause a back squirt.

5. Remove the plunger pin if the machine stalls just before casting a line. This may prevent a possible squirt.

Major squirts are most apt to occur (1) when a line is sent to casting position and "squabbles" in the first elevator jaw; (2) when lines are improperly filled; (3) when tight lines are forced between vise jaws.

The importance of proper maintenance and cleaning should also be stressed. A properly functioning machine is safer. In larger composing rooms, a Linotype machinist usually handles the maintenance of the machines and becomes familiar with many maintenance items. In the one-machine print shops, the responsibility for maintenance often falls on the operator. He should be aware that such parts as the plunger, crucible mouthpiece, and the vise-automatic, for example, should not be allowed to operate in worn, dirty or damaged condition.

Automatic feeding devices should be inspected often and kept in good condition. If they are defective and break, they will cause the suspended metal pig to drop into the hot metal and splash. Incidentally, the use of slotted-eye pigs eliminates the hazard of knocking off pig ends by hand from the feeder hook. Mono-melt metal feeders should have valves cleaned regularly. A dirty and corroded valve will stick and allow too much metal to run into the pot, causing squirts. Regular cleaning is necessary because if the operator waits until the valve causes trouble, it's too late.

Plungers should be cleaned regularly with a wire brush, preferably in a closed box or outdoors so that none of the dust is inhaled. Tests

Philip Mann, 'Mr. Craftsman of York,' Still Likes Linotype Work

★ Philip P. Mann got his first inspiration for typesetting as a boy when he saw a Linotype in operation in the *York Dispatch* composing room on East Market Street in York, Pennsylvania. And, although he is the owner and operator of the York Composition Company, his main hobby is operating a keyboard.

Born March 27, 1886, Phil got his first start in the business as an apprentice at the *York Dispatch*. After his apprenticeship was finished, Phil worked one year in Philadelphia and one year in Wilmington, Delaware. Returning to York, he operated a Linotype at the *Gazette and Daily*. His next hitch was with the *Baltimore Sun* where he was employed for five years.

In 1915 he returned to York and started his own business. In 1927, Phil bought out the old Hubley Printing Company. During the following year, lightning struck the plant, causing a fire and total loss. After the catastrophe he immediately started erecting a new building, which is the present location of his firm. Since 1928, however, three additions have been made to the plant.

Known across the country for the fine work done in his plant, Phil was elected "Mr. Craftsman" by his fellow associates in the York Club of Printing House Craftsmen last year. Asked if he would still pick the printing business as a life work if he had to do it over again, Phil's emphatic answer is "Yes."

Married in 1907, Phil has five children: Joseph A., Clare C., Richard F., John P., and James P. All five



Selected as "Mr. Craftsman" by York Club of Printing House Craftsmen, Philip P. Mann still likes to operate Linotype as a hobby

of his children are active in the printing business, a record of which he is very proud.

He served two terms on the Board of Governors and was president for one year of the York Club of Printing House Craftsmen. He is also active in Kiwanis.

have proved this to be the principal cause of lead-poisoning among persons working with lead alloys.

Avoiding Machine Injuries

Fingers can be injured when operators attempt to remove matrices from squabbled lines in the jaws of the first elevator of keyboard machines. Squabbled lines should be corrected only while the clutch is disengaged. If a squabbled mat is holding the first elevator in normal position after the starting mechanism has been tripped and the machine has moved past this position, a slight touch may allow the elevator to drop suddenly. One operator had three fingers sheared off this way. Place a wood block under the jaw to support the elevator before reaching in to straighten mats.

Blanked pulleys should be used in preference to spoked pulleys on the matrix delivery belt to avoid finger injuries. Hair can get caught in a spoked pulley if the operator should bend over. It is true that the power may not do too much damage, but the "scare" is an interruption to production and an unnecessary one.

Handling Saws. Proof Presses

A slot cut in the saw table of a metal trim saw (see sketch) drops chips instead of letting them fly or bounce from the table. The chip-collecting box should be emptied often.

Safety glasses should be worn by operators using saws. Shields placed over saws should be kept clean for good visibility.

Enclosing saws in booths or placing screens at strategic locations pro-

TECTS passersby or workers in the area against flying chips.

All foot-operated machines should have protective guards over the foot pedals to avoid starting accidentally either by persons or by material being dropped on the pedal.

Power should be shut off when leaving machines. Indicator lights may be employed to show when power is on. Foot switches are available for installation on machines. These eliminate the possibility of leaving a saw running when the operator walks away. Also, it frees the operator's hands for other work.

Clamps, not the fingers, should be used to hold leads, slugs or spacing materials on saws.

Use brushes to clean machines. Avoid throwing waste material on the floor. Deposit it in bins at each machine. Type or spacing material should be dropped (not tossed over and across working areas) into the hell-boxes.

New electric proof presses are equipped with workable, sensitive safety bars just ahead of the impression cylinder and the inking rollers, the width of the bed. Upon contact the bar is tripped and the press stops instantly. To restart the press, the driving mechanism must be reset. On older models, it is possible to install bumper bars which act as warning devices to operators.

One proof press operator had the end of his middle finger of his left hand mashed off when he reached into the bed of the press without taking his foot off the trip pedal. Another lost a thumb and finger in the same way when he reached in to change a name slug on a job.

Keep floors clean and avoid slips, especially when carrying forms and cases. Use tilt-top tables to transport forms. Learn to lift properly. Get help in lifting heavy forms. Get a firm grip on galleys. Rack galleys so they do not protrude or fall to the floor. Wear safety-toe shoes if work requires handling of these materials. Rack pigs on typesetting and spacing material machines. Avoid placing them on the floor.

Several examples: A compositor sprained his back carrying a heavy case of type. Two different operators suffered mashed toes, one when he dropped a magazine, and the other when he dropped a pig of metal. A lockup man was laid up with a mashed foot when a galley got too close to the edge of the stone and slid off. A compositor was retired to the proof-reading desk when a broken leg incapacitated him. The leg was broken when a galley cabinet fell while being moved.

Deviny, Public Printer Since 1948, Retires From Civil Service Post

★John J. Deviny has retired as Public Printer, a position in which he has rendered distinguished service to the Government and the printing industry. His announcement that on February 28 he would free himself of the responsibility of directing the vast affairs of the Government Printing Office came while hundreds of his friends throughout the country were impressing upon their Senators and Congressmen strong reasons for continuing his services, and while



JOHN J. DEVINY

a number of candidates for the honor of succeeding him were assuming that the new Administration would decide it was time for a change to a Republican Public Printer. Mr. Deviny cleared the air by deciding to take advantage of his Civil Service retirement privileges.

Mr. Deviny has the distinction of being the first Civil Service man to be named Public Printer. His appointment to succeed A. E. Giegenack on March 15, 1948, was not political, nor was his reappointment by former President Truman to extend his service beyond the retirement age political. Always a resident of Washington, Mr. Deviny has no vote, and it has never been necessary for him, as a Civil Service man, to align himself with a political party.

When this was written there was no indication as to which of the aspiring candidates, if any, would be selected to take over Mr. Deviny's work. But there was plenty of con-

viction that it will take a big man to fill his shoes.

Mr. Deviny is the only man who has headed both the Government Printing Office and the Bureau of Engraving and Printing. Born in Washington, practically in the shadow of the GPO, he was graduated from nearby Gonzaga College High School, then from Josephinum College in Columbus, Ohio. He earned his Doctor of Laws degree at Washington College of Law, where he was president of his graduating class. He served his printing apprenticeship at the Bureau of Engraving and Printing. After several years as a journeyman, he became superintendent of work, and then was promoted to take charge of production

Fred C. Beers, 75, Still in Printing

Fred C. Beers, 75, is still working at the trade in the printing department of the Chase Brass and Copper Co., Inc., Waterbury, Conn. Receiving recognition for his 50 years of membership in the International Typographical Union recently proved to be just another milestone in his long career as a compositor.

Working for many years in newspaper plants, Fred is now glad to fall in with the more leisurely pace of a job shop.

"Newspapers are for young fellows," he commented, even though he feels that he still can show the young fellows a thing or two about make-up.

"I don't like the new-style headlines at all; the old-fashioned step heads looked much neater. Our banks were made up into a neat triangle. They would point right into the story. Modern banks just look sloppy."

Beers also complained about the current tendency to capitalize every word in a headline. "We never put words like *a*, *the*, *by* or *for* into upper case," he said.

"One thing can't be taken away from the newspaper printers today," he admitted. "Back in the old days we never could have put out as big and as complete a paper as they do now. Fast, modern machinery has speeded up the printing business."

As a young man, Beers had a couple of friends who worked on the

turned out by the entire plant. He was assistant Bureau director when he resigned to join Miller Saw & Trimmer Co. (now Miller Printing Machinery Co.) in Pittsburgh. Later he was executive vice-president of United Typothetae of America.

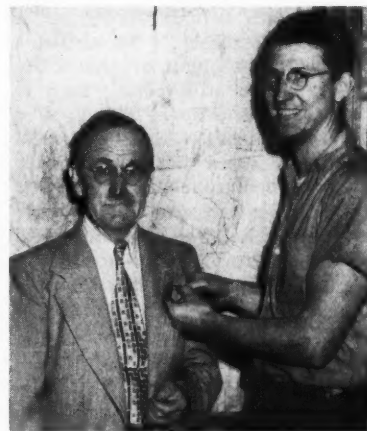
During NRA days, Mr. Deviny was National Code Director for the relief printing industry. He has also served as assistant director of the Social Security Board's old age assistance bureau, and as a member of the Board's appeals council. He was appointed Deputy Public Printer in March, 1941.

Mr. Deviny was one of the group of printers who founded the Craftsmen's movement in Philadelphia back in February, 1919. He was the first treasurer, and he served two terms as president of the International Association of Printing House Craftsmen. Both as a long experienced craftsman and as GPO top man, he has attracted admiration and respect.—LESLIE H. ALLEN

Norwalk Gazette. They got him a job August 11, 1894, and he started to learn the trade. He joined the union in 1902, and worked on newspapers in Stamford, Bridgeport and Danbury before moving to Waterbury in 1907. He switched back and forth between the *Republican* and the *American* until 1932, with the exception of a six months' stretch with the *Democrat* in 1913.

His most exciting task was in 1897 when he made up the front page which told about the "White Bridge Hatchet Murder" in Norwalk, Conn.

A typesetter before the turn of the century, Fred C. Beers was recently awarded a 50-year gold pin by Waterbury, Conn., local union of the ITU. Robert L. Perry, president of the local, is here shown making the presentation



Advertising men should spend a year in a printing plant; printers should learn about advertising or

Mr. Printer, You Need an Advertising Man

By Raymond A. Stevens

Hutton Printing Co., Gardner, Mass.

★ If I were to write down a set of rules for advertising men to follow, one of them would be:

Spend at least a year in a printing plant and learn as many phases of the business as you can. It will help you to be a better advertising man.

If I were giving advice to a man about to enter the printing business, I would urge him to learn as much as he could about advertising. It would help him to become a better printer.

Printing and advertising are so closely related that a knowledge of both is really necessary, if a man is to make a success of either. Unfortunately, too few advertising men know much about printing or the problems of a printer. Likewise, few printers know very much about advertising or the advertiser's problems. The printing shop owner who is merely content to turn out billheads, flyers, business cards and cheap stationery doesn't need to know very much about advertising. This article is intended for the printer who wants to turn out the kind of printing that helps sell goods, who wants to expand his business and build a reputation for fine examples of the graphic arts such as catalogs, promotional broadsides and folders, house organs, brochures and various other pieces of printed advertising literature.

How does an advertising man fit into this scheme of things? For one thing he talks the same language as the printer's customers. If the customers want help in laying out a catalog, a yearbook, a broadside, a folder, a house organ, or even a letterhead, the advertising man is "Johnny-on-the-Spot." He can even help the customer with his copy and make suggestions that will put more selling punch in the customer's printing. He can save the customer money, and help the customer make money, with a result-producing piece of printing. He can save his own organization plenty of wasted time and effort.

Not so long ago, a customer handed his printer a bulletin he wanted printed that described the features of a summer camp. He had a batch

of pictures, several typewritten sheets of copy and the roughest kind of a layout. He assigned one particular picture to the front cover; where the rest went he left entirely to the printer's judgment. He did say that he wanted an eight-page bulletin, 8½x11 inches. The office contact man in this printing plant was a former advertising man. He made a complete new layout of the bulletin, with a proper balance between copy and illustrations. Then he specified the style and size of type to be used, cropped the pictures and marked them for size, then sent them to an engraving plant for halftones. With the copy properly marked, the Monotype keyboard operator and the composing room had a comparatively easy time getting this job ready for the press. The finished piece brought a complimentary letter from the customer.

On another occasion, the advertising man in this same printing plant had dumped on his desk a 48-page dummy for a yearbook, plus some 80 or 90 photographs and drawings. The job called for an 8½ x 11-inch book to be printed by offset. The blocks of copy were pasted in the dummy in about the position the customer wanted them. The approximate sizes for the pictures were outlined on the pages. The printer's advertising man checked each picture against the space allotted for it. He found many of the pictures designated for spaces in which they would not fit even with cropping. It was necessary to rearrange several page layouts to produce proper balance between the copy space and picture space. Many of the pictures had been marked for cropping in a way that failed to bring out the dominant features of each picture. This the advertising man corrected. Thanks to his knowledge of layout, a workable dummy was submitted to the camera and make-up departments, which saved these departments a great deal of valuable time and thus cut down the production costs of the job. When the job was delivered to the customer, back came a letter with these words: "I

was very favorably impressed with the final product and want to express my appreciation for your work upon this project."

At the beginning of the year a certain printing plant took over the publication of an employee paper for a large industrial concern in a neighboring city. The four-page paper is issued every other week. When the copy deadline approached for the second March issue and no



If you're looking for

FINE PRINTING

you don't have to beat us over the head to get it—turn your printing over to us and throw your tomahawk away. 42 years of know-how and experience are reflected in every job we produce.

Salley & Collins



Incorporated
Producers of Fine Printing
MU 4-6524

305 E. 45th ST., NEW YORK

Here's an example of advertising bound to get attention by Salley & Collins, New York

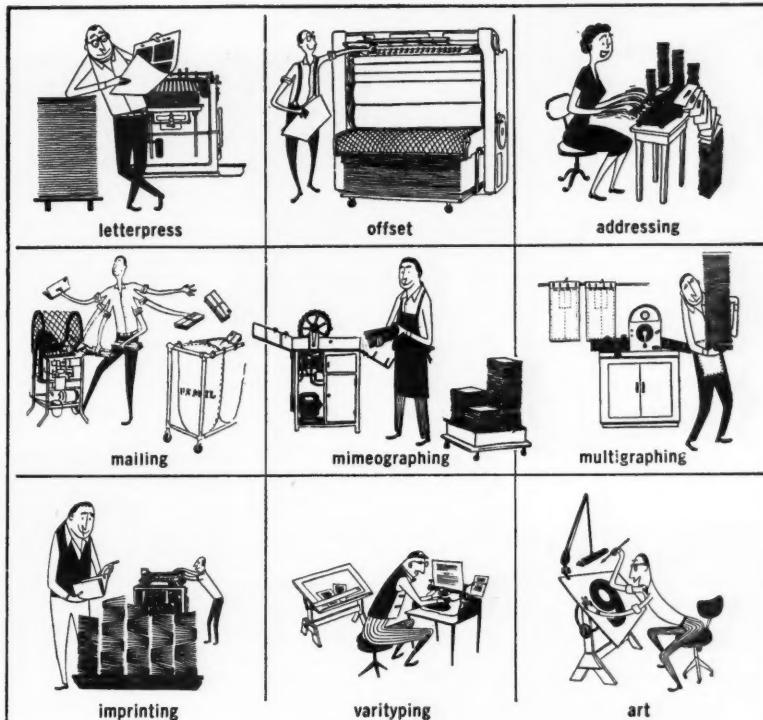
copy had arrived, the printer made contact with the industrial concern's personnel office. It turned out that the editor of the paper was ill with pneumonia. The plant personnel office was in a quandary. Copy and photographs were on hand for the forthcoming number of the paper; but there was no editor to put it together. The paper had to be off the press and in the hands of the plant employees on Friday afternoon of that week . . . and here it was Tuesday morning!

On the printer's staff there was an advertising man who had been a former house organ editor. He drove down to the customer's plant and offered to put the paper together. He was greeted with open arms. He checked over the copy and pictures with the help of the assistant personnel director; then he set to work laying out the pages for the paper. He measured the copy and designated the pages and column space where it was to appear. He marked the pictures for cropping and for size, then took them over to the engraving plant. Early in the afternoon he was back in his own office and turned the copy over to the Monotype keyboard operator.

Wednesday morning, he had his galley proofs and he began to page up his copy. The cuts arrived from the engraving plant late in the afternoon. The printer's advertising man stayed a couple of hours overtime that night; the next morning the page forms were all made up, ready for the press. Thursday afternoon, the customer's personnel director came up to check the press proofs. The paper was printed and delivered to the customer's plant, on schedule, Friday afternoon. The personnel director was more than appreciative. "You certainly got us out of a jam," he telephoned the printer. Services such as this, to a customer, are not forgotten.

Here is another way your advertising man can be of help to you and to your customers. Why not start an external house magazine, with your advertising man as editor? Fill it with information about the printing business that you know will be of help to your customers and prospective customers. A fine example of such a publication is Edwin H. Stuart's *Typo Graphic* [Edwin H. Stuart, Inc. Typographic Service, 422 First Avenue, Pittsburgh 19, Pa.]

As mentioned somewhat earlier, few advertising men know too much about printing. You can educate them, by means of your house magazine. If you make it interesting enough and informative enough, that



9 services on your side

Many leading New York organizations use our combination of services because it means *real savings*.

9 departments for bright quality plus cost-cutting counsel on your printing, offset and mailing requirements.

Creative Printers and Lithographers

The MICHAEL PRESS

CORPORATION

145 WEST 45 ST., NEW YORK 36 • LUXEMBURG 2-2900

Use of humorous cartoons in printers' advertising adds an interesting note, and at the same time indicates the many diversified services provided by the Michaels Press of New York City

house magazine will pay you dividends of good will and increased business.

If you hire an advertising man to help you, keep this thought in mind. Your advertising man is not supposed to take the place of an advertising agency in your customer's service. However, to those of your customers who cannot afford the services of an advertising agency, your advertising man can offer constructive ideas that will help produce better printing. This reacts favorably to your benefit, as well as to that of your customers. In the long run it will build up for you a clientele of satisfied customers, who will come back with more business and who will recommend your plant to other customers as a printing plant that gives SERVICE.

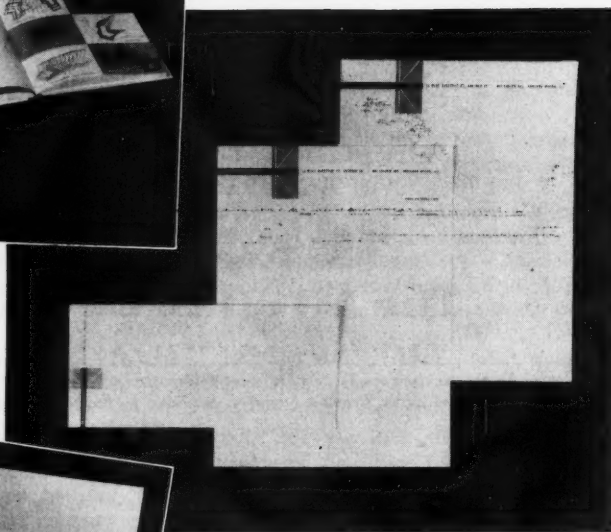
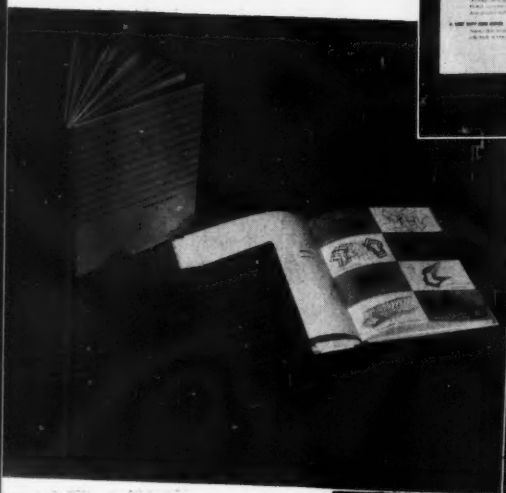
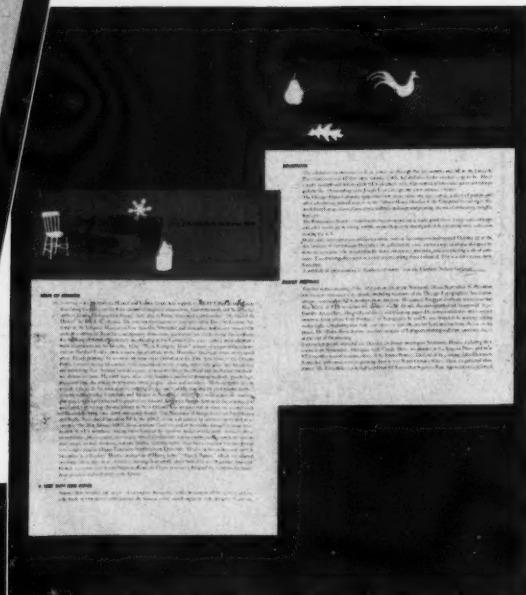
Drying on Lacquer-Finished Stock

Trouble in drying of ink on lacquer-finished cover stock may be eliminated by adding ordinary turpentine. Use one ounce for each pound of ink. For short runs, six drops on the ink-plate of a platen press is sufficient. Work turpentine into the ink by running the press off impression. After the job is finished, wash up the press quickly.

Turpentine cuts through the pyroxilin finish on such stock, permitting the ink to set on the body of the paper. Twenty-four hours' drying time is recommended, but a job can be worked again in eight hours with careful handling. Turpentine can also be used effectively with metallic inks by reducing the amount used.

The Society of Typographic Arts

26th Annual Exhibition of Design in Chicago



The Society of Typographic Arts announced last month that its 26th Annual Exhibition of Design in Chicago Printing will be held at the Art Institute of Chicago from March 28 to May 3. From 789 pieces submitted, 127 were chosen by the jury for exhibition. The jury consisted of Walter Howe, director of design, R. R. Donnelley & Sons Co.; Wilbur Meese, manager of advertising design, Eli Lilly & Co.; DeForest Sackett, free-lance designer and art director.

Award winners in 12 categories are shown here, with comments by the jury below, in order, from top to bottom:

TRADE AD

"25 STA," designed by Herbert Pinzke. Client, Society of Typographic Arts. Interprets the printing industry in a symbolic way. An extremely good ad. Effective use of a great many devices, such as the inverted use of type that catches the eye. A powerful design that is created by utter starkness and simplicity.

HOUSE ORGAN

"STA News Bulletin," designed by Sue Richert. Printer, The University of Chicago Press. A beautiful job and very representative of the STA standards. A perfect publication even though the designer worked on a very limited budget. A nice feeling of quality throughout.

BOOK

"Design to Music," designed by Herbert Pinzke. Printer, Philip Reed. Client, Apprentice House. An excellent solution to an extremely difficult topic. A new expression of bookmaking . . . an exploration of new ways of making a book.

STATIONERY

"Frederick Kreitzer," designed by Susan Karstrom. Printer, Jackson Press. Very functional . . . good consistency in the different parts of the ensemble. Color scheme is excellent, especially the way the gray reverse band spotlights the name. A striking motif in the use of the "K."

TRADE AD

"Chicken and Flower," designed by John Averill. Client, Collins, Miller & Hutchings, Inc. The combination of type and illustration is very effective. The ad gives the reader a lift. There is more than craftsmanship here . . . it is a feeling for design and typography.

PACKAGE

"All Year Gift Package," designed by Robert Moore. Printer, Ray Brown. Client, Container Corporation of America. Extremely handsome . . . Design is like architecture, based on the construction of the package. Beautifully printed, with unusual dull inks.

Names 12 Award Winners

Chicago Printing to Be Mar. 28-May 3

BOOKLET

"Institute of Design," designed by Robert Nickle. Printer, Cuneo Press. A well-engineered job, good pace throughout—exciting, fresh, new. Expresses the feeling of the school.

BOOK

"Whistle Stopping with Adlai," designed by Dan E. Smith and Bruce Beck. Illustrated by Betty Jones. Printer, Poole Bros, Inc. Client, Jane Dick. A consistently good book . . . expresses the subject extremely well. The designer seemed to enjoy doing the book. The chapter openings are excellent. This book is full of devices which makes it very informal and invites one to read it. There is a good blending of illustrations and type.

ANNOUNCEMENT

"Caxton Club (5)," designed by Albert Schlag, Doug Lang and Norman Christiansen. Printer, R. R. Donnelley & Sons Co. These pieces express the feeling of the club. Type is used as it should be used . . . traditional, with a contemporary feeling for design.

CATALOG

"Fel-pro Materials & Engineering Guide," designed by Robert Nickle. Printer, Sleepack-Helman Printing Co. Client, Felt Products Mfg. Co. Every part holds together well. The use of actual materials, the organization and layout make you want to read it, even though it is a catalog. A beautiful abstract design.

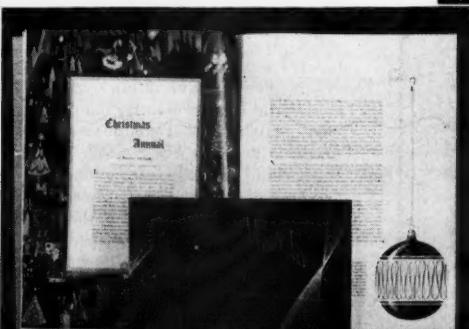
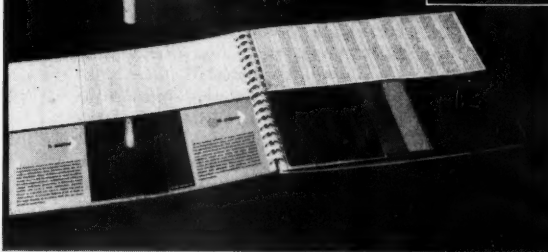
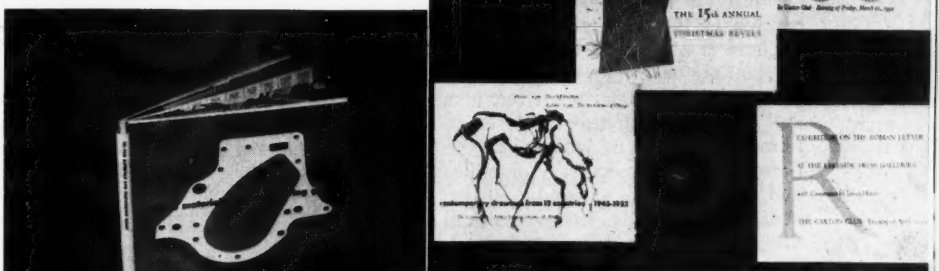
CHRISTMAS CARD

"Harold Walter," designed by Harold Walter. Printer, STA Workshop. Completely personal, intriguing, unique . . . gives you a refreshing feeling.

MAGAZINE

"What's New—Christmas Issue," designed by Sarah Taylor Leavitt. Printers, Runkle-Thompson-Kovats, Magill-Weinsheimer and Veritone. Client, Abbott Laboratories. A scrapbook of beautiful surprises that sparkle.

(Below) Jury members confer in front of some of the exhibition pieces. Left to right: Wilbur Meese, Walter Howe, DeForest Sackett



Planning and System for Handling Forms Will Cut Press Down Time

By Eugene St. John

EDITOR'S NOTE: Mr. St. John, who has been editor of *The Inland Printer's Pressroom* department for many years and a contributor since 1920, died in Cleveland, March 2

★ In certain lines of specialty printing such as books, business forms, labels, magazines and newspapers, it is possible to aid production by standardizing in the plant departments. Standardization is not as easy in sizable commercial plants which turn out jobs of every description. In such plants, in order to approximate continuous production, planning, preparation and a system of handling forms which minimize down time of the presses are absolutely necessary.

Successful operation of such a system depends on very careful attention in planning and preparation to make sure that all necessary supplies and equipment are on hand when needed, in order that the job may be printed when promised. Included are paper, ink, rollers and other items. No system can operate smoothly if these items are not at hand when the job is ready to be run.

There is a trend to turn this part of planning and preparation over to the purchasing department but it is still up to the pressroom foreman to make sure that no job goes on the press until the necessary supplies and equipment are at hand.

As a general rule, whoever orders the materials needed for the job should make sure these are in the plant by the time the job has been okayed for make-up and the lockup table. The stock for the job should be in the pressroom, already cut and trimmed on the two guide edges.

At this stage the job ticket should go to the pressroom foreman. As the date of delivery is important, the foreman or his assistant at once checks to see that materials are on hand, that a press will be open for the job and also that the job is not accidentally sidetracked. In order to make sure that jobs are promptly run when ready and in the correct order of sequence, some kind of a system is needed.

A composite system that retains the good points of several is based on pockets for segregating the job tickets and tags for the presses numbered to correspond with numbers on the pockets. The pockets are arranged in cabinet form, are large enough to hold the job tickets and

deep enough so that identification of the job ticket is possible by reading the top lines without lifting the ticket from the pocket.

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 75?

QUESTIONS

1. What process calls its press a "table"?
2. A test of ink in letterpress shows that the vehicle is absorbed by the proposed paper in seconds. What would likely happen if this ink and paper were used?
3. When paper is damp and humidity is high, what trouble might develop in the pressroom?
4. For what is a hygrometer used in printing plants?
5. Type forms must be burnished to near perfection when printing on what material?
6. Why the difference of .006 between type height and electro plus base?
7. What have these men in common so far as the graphic arts is concerned: Samuel Johnson, William Julius Mickle, Charles Dickens and Victor Hugo?
8. What gives offset printing that "offset" look: paper, grain or ink?
9. Suppose that letterhead ink won't dry — what can you do to save scrapping the job?
10. When your conversation includes the terms "cellular" and "flat" matrices, what composing machine are you discussing?
11. What could militate against conversion of paper sizes from inches to picas, other than the re-learning of an established system?

There should be two pockets for each press, one for "Jobs To Be Run" on the right and the other for "Running Jobs" on the left of the cabinet.

After the foreman has read the job ticket, his assistant enters it in the pressroom record book, showing job number, when received in the office, when the job ticket was received by the foreman, when job must be delivered, and later enters the date on which the form is received and the date of completion of work in the pressroom on the job.

Next, the job ticket is returned to the composing room and is not again sent to the pressroom foreman until the form is ready for lockup by the stoneman. At this point the pocket-and-tag system becomes operative.

If the pressroom foreman had selected, say, number seven press for a job, the job ticket is placed on top in pocket number seven under the "Jobs To Be Run" heading. The number seven press tag is removed from number seven pocket by a press assistant (feeder) and taken to the composing room and hung on a hook, provided by the stoneman, near the lockup table. This is notice to the stoneman that a form is needed for number seven press.

The stoneman notes the signal, goes to the cabinet of pockets in the pressroom, removes the job ticket that is on top in number seven pocket under "Jobs To Be Run," returns to the composing room and locks up the proper form. Then he takes the form to the table of number seven press along with the number seven press tag, and the job ticket.

The pressman in charge reads the job ticket. If in doubt about anything, he consults the foreman; otherwise, he puts the form on number seven press. He finds the stock and other materials on hand since the foreman had arranged for their delivery when he read the job ticket.

The pressman positions the form on the sheet and sends it along with the ticket to the foreman for position okay. The press assistant carries the press tag along with the proof and hangs it, face down, on one of a row of hooks above the cabinet.

If position is not okay, the proof, with the necessary instructions, is sent back to the pressman; otherwise, he proceeds with the understanding that the position is okay.

When make-ready is finished, the pressman sends two proofs to the foreman and retains one for number seven press file, if okay. The foreman, if make-ready is okay, retains one proof for his file and sends the other, which serves as final okay to run, to the pressman.

If the foreman had okayed the proof, he places the job ticket in number seven pocket under "Running Jobs," if it is a single-run job or the final run of a job of more than one run. If one or more runs on the job are needed to complete it, the job ticket is returned to the "Jobs To Be Run" pocket.

At the same time, if this job is to be run ahead of all others, the press tag is turned face out and hung on the end right-hand hook. The first press assistant who comes along, looking for something to do, goes to the cabinet and notes that number seven press tag is face out and at the right end of the row. This is the signal for him to take the tag off the hook, go to number seven press and run off the job. When he has finished, he informs the pressman and returns the number seven tag to the stoneman's hook in the composing room, looks in number seven pocket under "Running Jobs," and if the job ticket for the run he had just finished is found therein, he places it on the pressroom foreman's desk.

The press assistant then takes another tag from the cabinet to the stoneman's hook for subsequent steps as with the first job, and so continues throughout the day.

The pressman lifts the form from number seven press, places it in the dead rack and returns to his work. The foreman knows the job on number seven press should be finished when he finds the job ticket on his desk (but checks if in doubt), and places the ticket in a separate box provided for "Finished Jobs."

If it is found that a job, after a run has been made, is not in proper condition for further operations but must be held up, its job ticket is placed in a separate box for "Held Jobs."

It is, of course, necessary for the foreman or his assistant, to make sure all paper, ink, rollers and so on are received as ordered; that is, exactly the kind and color of ink and paper and so on. Otherwise, it is possible for the wrong paper or ink to arrive at the press when the run is ready to start and cause costly delay.

A prepress department which checks every thing that goes into forms and attends to lineup and

much of the make-ready before the form goes to the pressroom is a great aid to smooth and continuous operation of the presses. Regular cleaning and lubrication are also helps to smooth operation.

The system above outlined may be refined and improved by operating it by remote control in plants equipped with interdepartmental telephones or carrier systems in connection with push button or manually-operated elevators. Under such a plan, trips of the press assistant to the lockup table and back and of the stoneman to the pressroom

and back may be eliminated at a considerable saving of time.

It is also possible by sorting and segregating job tickets in the preparatory departments, such as the production manager's office, the art room, paste-up room and so on, into classes to facilitate work in these departments. In some plants, the top executive runs through the mail each morning and plays solitaire with the orders received on his table top desk; by this sorting and segregation he gets a comprehensive view of the day's volume of business and what is needed for production.

Ways to Sell Printing

Second of a Series

By Oren Arbogust, Editor of *Notebook of a Printer*

You are a salesman of printing, maybe not satisfied.

As I look at you I see a lot of kinds of men.

I find, on questioning, that many of you are men who own the print shops you are operating . . . are almost its only salesmen, and you sit and wonder at night how the heck you manage to superintend the plant, buy the ink and type and grease and paper, do the banking, hire the gals and guys, and sell the print jobs, too. Hats off to you.

I look again, *straight*, to find that others of you are young men, beginners, eager, restless, thrilled, determined; constantly on the phone and out on the street to ring "door bells," to find printing buyers with "jobs" that are open for solicitation . . . that you *sometimes* get.

Then, there's a third group sitting, listening mature printing salesmen, salesmen who know the ropes, know how to plan and design and print and use mail selling; know type, know paper, know colors, know people, know processes of printing, know ways to save money for the clients; are welcomed into *almost* all buyers' offices; get opportunities to plan and suggest and bid *most* everywhere; and you get your share of the sweeter orders, and sometimes more.

And all of you . . . *when you sell* . . . sell in the same way!

And *this* is the way a salesman sells: *Misters*, listen, memorize it, never forget it, use it always: this certain way to sell.

People buy from the man, from the company that they know and believe in and like . . . and do not buy, willingly, from anybody else.

Printing buyers will buy printing from you *if* they believe in you and

your company, *if* they like to buy from you and your company, *if* your prices are fair and square and competitive.

Consequently, the amount of printing you sell is governed by *what printing buyers think!* What printing buyers think is governed by *what they know*. What they think and know and believe depends upon you.

There's your route to profitable SALES!

It's so simple. Just know your business of printing. Spend months and years of nights and holidays and working days and Sundays to learn it.

Then talk briefly to printing buyers as often as possible; write brief letters to them monthly; send them your advertising four times, six, twelve times yearly.

In those communications find ways to tell and make them know and believe in the integrity and in the abilities and dependabilities of your company and yourself.

Tell and show your prospects that if they need and want your suggestions you will help them to design proud folders, leaflets, booklets, stationery, house magazines; help them to select paper and colors and type faces; help them to cut costs without sacrificing quality; to the ends of your abilities. . . .

. until they believe in you, until they like you until they prefer to buy from you, until they lean on you and your company more than on any other printer and *all* of his salesmen. . . .

. until they've complete peace of mind when they need printing and send for you automatically, whether your company is *BIG* or *little*, whether you are young or mature.

Then, go-getter, you're a SALESMAN of printing, well-paid, well-fed, and *sometimes* a golfer.

First Book Set by Photon, Film Composing Machine

Graphic Arts Research Foundation develops Higonet-Moyroud invention for setting type on film with electric typewriter keyboard plus spacing keys

★ Filmed type composition took another step forward on February 5, when Graphic Arts Research Foundation, Inc. presented to the Massachusetts Institute of Technology the first book set by the Higonet-Moyroud photographic type composing machine invented by Rene A. Higonet and Louis M. Moyroud, former French telephone engineers, developed by the Foundation, and now being produced under the name "Photon" in Cambridge, Mass., by Photon, Inc., licensee of the Foundation, which expects to have 75 units ready for commercial use by the end of this year or early 1954.

The book, Albro T. Gaul's "The Wonderful World of Insects," is a 5½x8½ page volume, with Photon Scotch body text, equivalent to

By Leslie H. Allen

Eastern Editor, *The Inland Printer*

Scotch 36A. Rinehart & Co., Inc., New York City, published the book. Murray Printing Co. of Wakefield, Mass., made the offset plates and printed the work, and the binding was done by Haddon Craftsmen, Inc., Scranton, Pa.

Dr. Vannevar Bush, president of the Carnegie Institution of Washington, D. C., and a Foundation director, presented the book to Dr. Karl T. Compton, chairman of the Corporation of M. I. T. Dr. Bush hailed the volume as marking "a milestone in the arch of civilization—a new approach in the problem of placing one man's thoughts at another man's disposal."

Rene A. Higonet, co-inventor of Higonet-Moyroud (Photon) photographic type composing machine, operates standard keyboard typewriter that activates the process. Looking over his shoulder is his inventor associate, Louis M. Moyroud. Others, left to right, are W. W. Garth, Jr., president, and Dr. Samuel Caldwell, research director of Graphic Arts Foundation, Inc., which developed machine being produced for commercial use by Photon, Inc., Cambridge, Mass.



The process which film-set the book, involves electronic devices, a system similar to telephone relay selectivity circuits, and a binary code mathematic system. These are too technical for detailed description. More important to the industry are Photon operational and end result advantages and their implications. According to the Foundation, advantages include versatility, such as automatic kerning; speedy operation by typists; and time and money saving through elimination of type metal, storage space and mat sorting.

The machine resembles a typewriter desk 54 inches wide and 48 inches deep. An Underwood electric typewriter set in a well at typing level has the usual four banks of 42 keys, plus four extras for choice of leading up to 25 point at half-point steps; sizes from 5- to 36-point; type body width set independently of the point size, permitting overlapping of characters; and line length up to the seven-inch width of a 100-foot-long photo film, which can be developed as a positive or negative galley ready for make-up proofs, for offset or for engraving on metal plates. Beside the typewriter at the right is a panel of buttons controlling selection of fonts. All type styles, sizes and point sets may be mixed within a line without interfering with justification or alignment.

After the operator touch types his copy, a revolving glass matrix disc within the metal cabinet starts the letters on their way to the photographic unit. Characters are not fed directly to the filming device, but stored for justification before completed lines are photographed. The operator has automatic control over correcting individual character errors, eliminating lines, centering, flushing, and turning out justified or non-justified lines.

The disc is the matrix for 1,400 characters grouped in eight concentric circles. Each half circle contains one font. Each disc provides 16 alphabets. A lens system turns out 12 sizes for a total of 192 alphabets and 17,280 character-point combinations, including automatic kerning. According to the Foundation, each disc—eight inches wide and weighing about one and a half pounds—is equivalent to 96 magazines of con-

The Wonderful World of Insects derives added significance from the manner in which it was composed. It is the first volume composed with the revolutionary Higonnet-Moyroud photographic type-composing machine. Absolutely no type, in the conventional sense, was used in the preparation of this book.

For over five hundred years movable type has been the tradition and the basis of printing, and its invention, credited to Gutenberg, has been hailed as one of man's greatest inventions. The first book printed from movable type, the famous Gutenberg Bible, has become a rare collectors' item.

Until late in the nineteenth century all metal type was set by hand. The Linotype, in 1885, and the Monotype, in 1887, provided equipment for the casting of type by keyboard operation. Today these three methods remain the accepted ways for composing type.

In 1949, the Graphic Arts Research Foundation, Inc. of Cambridge, Massachusetts was formed to provide high-level research in the printing industry. It has as its objective the creation of new, better and less costly printing methods. In the Higonnet-Moyroud, or Photon, photographic type-composing machine—its first project—the Foundation has perfected an entirely new, faster and far more versatile means of composition which does not employ metal type.

If, as we believe, time proves the Photon to be the replacement for past typesetting methods, then the printing and publishing industry is on the threshold of a new era. Rinehart & Company is proud that its book was chosen to be the first work composed with this revolutionary machine.

This book was designed by Stefan Salter, printed by The Murray Printing Company and bound by Haddon Craftsmen, Inc. White P & S Offset was supplied by Perkins & Squier Company.

Here's sample of Photon composition on film. By late 1953 or early 1954, the company expects to complete 75 machines; 60 firms have already contracted for device on a monthly rental basis

ventional two-character mats which weigh more than 4,000 pounds and require 90 cubic feet of storage space.

Automatic devices, fingertip controlled, include a key which returns the typewriter carriage after a line is typed, and at the same time releases the type line for completing the process from matrix disc through justification storage and filming. A line counter permits setting folios, running and chapter heads without miscounting. Space typed and still left on a line is shown on an eye-level dial, and a chime sounds when composition enters the justification range. A buzzer first indicates the area of most satisfactory justification, then stops to warn against over-set, which an automatic backspacer eliminates. Graphic Arts Foundation executives believe that ten book pages per hour is a good setting average, and that even a two-finger,

hunt-and-peck typist can turn out a page every six minutes.

Preparation of the Rinehart book showed the make-up flexibility of photo-composition. Pages were set directly from the manuscript, assembled on a frame illuminated to show layout proportions under the film, and positioned in accordance with the design layout. Ozalid proofs were pulled for approval before offset plates were made.

One of the Photon's most significant advantages is that it is designed for service not only in commercial printing plants and in composition houses, but also in offices and plants outside the industry. As for maintenance, the machine's manufacturers point out that the various units are sealed, and thus readily replaceable on a "plug-in" basis.

Among the guests attending the book presentation luncheon were

Photon's inventors; several M. I. T. representatives; H. Stanley Thompson, vice-president, Rinehart & Co., Inc.; Albert C. Murray, president of Murray Printing Co.; C. M. Flint, American Newspaper Publishers Association research director; W. W. Garth, Jr., the Graphic Arts Research Foundation president; Col. E. W. Palmer, president, Kingsport (Tenn.) Press, Inc., and Kimball A. Loring, president, Machine Composition Co., and members of the Foundation's board of directors.

The Foundation is a non-profit organization set up in 1949 for research towards creating new, better, faster, and more economical graphic arts processes and equipment. It is primarily interested in entirely new printing methods, as distinguished from projects merely to speed or better control existing processes. Recognizing that achievement or introduction of complete new systems is a long-term program, the Foundation is also concerned with the integration of its development into existing printing systems. Photographic type composition is just the first project. Next on the list, and now in its early engineering stages, is a page make-up machine for producing final pages on film, edited and corrected ready for plate making without the need for film stripping.

How You Can Get More "Mileage" Out of Paper Cutter Knives

Paper cutting can never be accurate, and cut edges kept smooth and clean if dulled paper cutter knives are kept in use. Any cutter operator can get more "mileage" out of a knife when it gets dull or gets a minor nick by sharpening it in the plant.

Get a good pocket carborundum stone and a white Arkansas stone from the hardware store—both together will cost less than 50c. Remove the knife from the cutter and lay it on a work-bench with the edge toward you. Using some saliva and plenty of elbow grease, whet the edge on both sides, using long, even strokes. Use the coarser carborundum first and finish with the Arkansas stone. Always hold the stone so that there's no danger of cutting your hand.

You can restore a razor edge, providing it isn't too far gone. Sharpening a paper cutter knife in this way not only saves time and expense, but it will make your knife last longer. Every time it goes to the grindstone, a portion of the metal is ground away, leaving the blade narrower, until finally there's nothing left to grind.

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Man Plows Into Head

I saw this headline in one of your Chicago newspapers: TRAIN PLOWS INTO CAPITOL'S UNION DEPOT. That's what I call shocking carelessness, inexcusable in a metropolitan paper.

The paper would be happy to refund your nickel. Had you not been blinded by the righteous wrath of one who never makes a mistake, you would have noted that the head was corrected where the story was carried over to an inside page. Likewise, it was *capitol* only in the first edition of the front page. We were interested in that headline, too. Sorry, but we're not on your side.

On Out the Window

We hear a great deal about "follow copy" around our plant. Actually, how literally should one follow copy?

You should follow copy exactly, except in the case of obvious errors. Some printers insist that the work be set exactly as written, even to mistakes. Most comps and operators make some attempt to follow style and thus correct some blunders as they go along. When copy contains grotesque inconsistencies or is grossly incorrect but rigid following of copy is wanted, it should be marked "Follow Literally." This is standard practice at the GPO. It saves many comps and readers from madness while immortalizing gobbledegook.

The Uncapping of Adjectives

Did you see the interesting editorial in the *Chicago Tribune* titled "When Adjectives Leave the Old Homestead" on "the question of how to address the proper nouns and adjectives that have set up housekeeping on their own"? The discussion began with *Utopian* or *utopian* and went on to French toast or french toast; Limburger or limburger, *et cetera*. The editorial was amusing but it did not answer the questions that arise in this field of capitalization. How about it? We have some problems like this in printing. Should it be *Linotype* or *linotype*; *Ludlow* or *ludlow*?

The simple way to settle this problem is to follow the dictionary, though it sometimes says "often l.

c." or something similarly disturbing, after printing word with cap.

Words Into Type says that proper names and proper adjectives used to designate a particular kind or variety of the common classification tend to become lower case—diesel engine, gothic style, roman numerals, brussels sprouts. Medical terms hang onto the cap longer, as a rule: Achilles' tendon, Graafian follicles. Proper names adopted as the common name of something are never capitalized: watt, oxford, boycott. Nouns and verbs derived from proper names are usually lower case: anglicize, pasteurize, daguerreotype.

Copyrighted trade names should be, but aren't always, capitalized. Our desk dictionary shows *Linotype* with lower case *l* and says it is a typesetting machine with keyboard, casting solid lines of type; then *Linotype* is defined as a trademark for this machine. The subject seems to be wide open, one on which you'd better just use your common sense. *Utopian*, for example, rarely is used for a specific reference to the Utopia of Thomas More. We'd lower-case it. As to the exact period when a word should shed the capital, no one can say. If the general style is open and modern, use capitals sparingly.

Just a Reminder

I ran across this sentence: "Review your tax expense separately at the end of an accounting period to determine where savings may have been effected and use this information to guide you in supervising tax expense more economically during the year to come."

It occurred to me that this is one instance of where either *effected* or *affected* could have been used. These two words are so often confused or used wrongly. Of course, if *affected* had been used, the meaning would have been slightly different, but the sentence would have been correct.

The Ides of March are upon us. Did you vote right?

We agree with you. There is a difference in meaning, of course, that would upset a lawyer or an accountant, possibly even the Bureau of Internal Revenue.

Mussels With Muscles

Shouldn't Muscle Shoals be called Mussel Shoals? It seems so to me but I can't find any backing.

We turned this inquiry over to our personal Washington correspondent, who replied: "A knothead cartographer in the Interior Department here never heard of mussels, and with Jack Dempsey in mind, on his map of the region he spelled it the kind of muscles Dempsey had. Many a mussel shell I have picked up on the Ohio River beaches more years ago than you can remember. Muscle Shoals was originally made by the little muscles of mussels."

(We deplore any flippancy about the muscles of the Manassa Mauler. We saw him the other day and his muscles still look too good for it to be wise to engage him in combat. Maybe you are in better condition.)

Here's Junior Again!

In order to settle a question in our shop I would like your opinion on the following: Easton, Jr., Pvt. Richard O., US55219048 or Easton, Pvt. Richard O., Jr., US55219048.

Where would you put the *Jr.*?

According to "Words Into Type," it should be Easton, Pvt. Richard O., Jr., *et cetera*. This style is also followed by the telephone directory, a volume that contains a surprising number of answers to such problems. Does anyone know what the Army does with Junior in its lists? (We know what the Army does with and to Junior otherwise.)

The Late J and U

With another school term about to start, an old question comes to my mind. How did the late comers, "J" and "U" get their places inside the alphabet, when the case arrangers just tacked them onto the end? The teachers in the field of English have no suggestions.

We have something in common with the teachers in the field of English—no suggestions. Sometimes it is best not to worry about things like this. A reader may come forward with some comfort and advice.

A Little, Tiny Miniature

Some time ago you had an item dealing with the words *miniature* and *facsimile*. Couldn't a miniature be fairly large, as objects go, yet still be a miniature of the original? I could have a miniature of Niagara Falls, for example, in my yard. On television the other day, a professional gardener created what he called "a little miniature" of a compost pile.

The word *miniature* means a replica "on a very small scale." "Little miniature" is what you could call redundant, but that's the kind of compost pile we'd prefer, even on television.

You could have a miniature Niagara Falls in your yard, but not our idea of a facsimile of the Falls, unless you have more yard and better drainage than most of us.

What's a Good Catch?

The question arose in our plant as to how many typographical errors a proofreader is allowed to fail to catch on the first reading, and still hold his or her reputation as a good proofreader. There are about 5,000 ems, 10-point, to the galley, with seven or eight actual typographical errors in each galley. Our readers fail to catch about 10 per cent on the first reading.

How good—or bad—is such reading?

We are happy to say that we don't feel qualified to answer this question—we have friends on both sides.

An expert we consulted feels that not more than one overlooked error is permissible on a galley of 10-point on first reading—not even one on book copy.

What you may reasonably demand of a proofreader depends upon a number of factors. Do you hire untrained kids with no background in the graphic arts, who don't know one type face from another, what goes on in the composing room, and the fundamentals of how a press operates? Are they constantly pushed for speed? Is the proofroom adequately lighted, quiet, and comfortable? A good proofreader *earns* a good salary.

We would appreciate hearing of the margins of uncaught error permitted in various proofrooms. How high is the quality in yours?

Advice to Young Women

I am a woman of voting age but still young and hopeful. Recently I had a chance to learn proofreading. I like the work, but was dismayed on reading the following in the house organ of the Murray Printing Company of Wakefield, Massachusetts: "The very nature of a proofreader's work is apt to build itself into one's characteristics, developing traits of carefulness, caution, and serious demeanor that often fail

to land many of that profession in the matrimonial market." I'm not spoken for yet, but I hope it will happen. I realize you are not running an advice to the lovelorn department, but I would appreciate your opinion on whether proofreading lessens one's matrimonial prospects.

We do enjoy a question like this that one can sink one's teeth into. We hesitate to guarantee a husband for you, but we do feel that your chances are as good as in any other field. We receive many letters from proofreaders who are women. Some are married, some are not. Both categories sound cheerful and seem to be leading full, well integrated lives. There have been more men than anything else in printing plants we have been in. By the law of averages, some would be unincumbered. Happy hunting, but don't forget meanwhile that learning to be a dependable, conscientious proofreader will be an asset, a warranty that doesn't come with every husband.

Stylish Whims

I am but a fledgling in the world of print, or is that a mixed metaphor? The newspaper which employs me likes "newsmen" and "lumberman" but insists on "newspaper man" and "business man." Is there some reason for this inconsistency or is it just a whim? And do you think I will ever learn to remember "style"?

Much style is whim belonging to someone powerful enough to turn the whim into law or at least into print. In the examples you mention, we believe that the words were split into two words because they are long enough to be unwieldy as one. Take it from an old hand, there are times when it is mighty comforting to be able to ask: "How do we handle this?" and be told the style. Style contributes neatness and consistency. You will learn one style about the time you are ready to move on to another one, so you can go around saying, "This isn't the way we did this on the good old *Tribune*."



Air Conditioning Problems in Lithographic Plants

★ Each spring the question of air conditioning comes up for discussion in shops which do not have any means of controlling temperature and humidity during the warm months. And each year the number of shops which are conditioned increases. Recently, in the offset question-and-answer department, the question was asked if air conditioning was a necessity in lithographic printing, and the reply stated that in some cases it could be economically justified and in some cases it could not.

Of course, in attempting to justify the installation of all the necessary equipment, both the original cost and the cost of operation must be taken into consideration. In addition, it would not be safe to assume that all of the plate-making troubles could be eliminated and all lost press time stopped with the installation of an air conditioning system.

Many lithographers have been disappointed after spending considerable money in making recommended installations to find that the expected results were not forthcoming. In some cases, this was due to an incorrect conception on the part of the engineer, who planned the system, of the requirements of the industry. In other cases, the purchaser was bent on saving money and took the lowest bid—regardless of what conditions the equipment was guaranteed to maintain.

There are other instances where lithographers have been disappointed because they expected savings which could not possibly have resulted from merely maintaining uniform conditions in the plant.

In previous articles on this subject in these columns, it has been pointed out that both temperature and relative humidity must be controlled in the pressroom and in the plate-making department. It has been further pointed out that engineers and salesmen frequently are not familiar with the loads and load requirements found in platerooms and pressrooms.

Also, there is considerable erroneous information now widely circulated throughout both the lithographic industry and the air conditioning industry, concerning the conditions which should be maintained in the various departments of a shop.

Only recently, one of the leading house organs of one of the lithographic suppliers made the statement that a pressroom should be condi-

tioned at fifty per cent relative humidity, and less than six months ago an air conditioning engineer quoted this figure as one shown in his handbook as the correct humidity for a whole lithographic plant. In fact, the lithographic publication went so far as to say that if any lower humidity were maintained, static would result.

Since it has been an established fact for over fifteen years that paper should be in condition with a humidity higher than that of the pressroom in which it is to be run, this would mean that stock should be delivered to the presses in condition with a humidity of fifty-five per cent.

Paper as received from the mill is seldom up to fifty per cent, and would have to be seasoned to bring it up to the proper moisture content. This would require a separate area with a higher humidity for seasoning than that in which the paper was to be run, or moisture to be introduced into the seasoner, which would throw an additional load on the conditioning equipment. Thus, it has become a fairly well established fact that a relative humidity of forty-five per cent is the most satisfactory when all factors are taken into consideration.

It might appear, then, that if an owner of a shop wishes to install air conditioning either in his present location or in a new building, all he would have to do is go out and buy a system or piece of equipment which would hold the above condition. If he had had no previous experience, he might think that it would be much the same as buying a press which would print a 42x58-inch sheet. He knows that he has seen prefabricated units of various sizes, and the only problem is to have one of these units of the proper size brought into his plant and set up. In fact, he might even call in several manufacturers of such equipment, or their agents, and have them bid on supplying a unit or units.

Regardless of how large or how small the shop is, or the area which is

W. M. Winship Re-elected LTF Head; Foundation Gains 122 Members

William M. Winship, Brett Lithographing Co., Inc., Long Island City, N. Y., was reelected president of the Lithographic Technical Foundation at its 29th annual meeting Feb. 3 in New York City. Louis Landenberger, Ketterlinus Litho Mfg. Co., Primos, Pa., was renamed vice-president. James G. Strobridge, Strobridge Lithographing Co., New York City, is now treasurer, succeeding George C. Kindred, of Kindred, MacLean & Co., Inc., Long Island City. The new secretary, John F. Perrin, United States Printing & Lithograph Co., Mineola, N. Y., succeeded William J. Hogan, Miehle Printing Press & Mfg. Co., Inc.

New four-year-term members of the 24-man board of directors are J. S. Armitage, Inland Press, and Louis Hraback, Sleight Metallic Ink Co., Chicago; W. F. Cornell of the Interchemical Corp., and B. S. Rosenstadt, Ardlee Service, Inc., New York City; John S. Miller, Gazette Printing & Litho Co., Montreal, Canada; Karl F. West, Frank A. West Co., Binghamton, N. Y.

LTF gained 122 members last year and lost only three by raising minimum dues from \$100 to \$150 on Jan. 1. The financial statement showed operation \$18,000 under the budget, \$5,000 more income than expense, more than \$27,000 turned into the permanent endowment fund, whose investment market value at annual meeting was \$1,169,597. The Foundation is now working under a \$275,000 annual budget. Research and educational departments have been placed on a two-year budget for longer-term planning of programs, projects and personnel.

to be conditioned, as soon as the sales engineer for the equipment company enters the picture, the purchaser realizes he is in for something different from his previous experience.

First a survey must be made, and a sketch of the area to be conditioned and the surrounding areas drawn. (If it is a new building still in the planning stages, this data is taken from the engineering drawings.) From there on the sales engineer may follow one or two courses: He may make the survey by himself without any aid from the prospect, or he may ask innumerable questions. In either case, he is going to come up with a formal proposal listing various types of equipment all made by different manufacturers, described in engineering terms such as tons of refrigeration, limits of accuracy, and other expressions completely foreign to the average lithographer.

It is altogether possible that nowhere in the proposal will there be any mention of relative humidity as such. If questioned concerning this apparent omission, the salesman would undoubtedly point out that he most certainly has not left out anything that is important. He will then point to a section of the proposal which may state in substance that the above equipment has been designed to maintain a wet bulb temperature of 64° F and a dry bulb temperature of 78° F when the outside conditions are 90° F (dry bulb) and a relative humidity of 90 per cent or some such figure.

If only one vendor has been called in, the lithographer may assume that, since the company is thoroughly reliable, and he intends to furnish equipment made by nationally known manufacturers, he is perfectly safe in signing the contract for the installation. However, if a number of representatives are permitted to bid on the job, the lithographer may be in for a very rude jolt. He may find that the prices in the proposals from the various bidders vary as much as fifty to seventy-five per cent from the lowest to the highest bids. He may be further surprised to find that two or more of the vendors were offering to supply equipment made by identically the same manufacturers but at prices which were farther apart than the normal mark-up on equipment would make possible.

A closer examination of the proposals would indicate that, although the equipment in several proposals may have been made by the same manufacturers, model numbers and other such specifications were different. Therein, of course, is the catch. These different numbers may indi-

Final Judging on Litho Entries

Feb. 28 was closing date for entries in the Third Lithographic Awards Competition sponsored by the Lithographic National Association. Lithographers, leading advertising accounts, and agencies throughout the country received a five-color announcement folder designed by Lester Beall. Awards will be given in 44 classes of litho production, on the basis of quality, art, design, and functional value. Winners will be announced at the May 18th opening of an exhibit in the Architectural League Gallery, New York City. The exhibit will be shown at LNA's 48th annual convention in Chicago June 16-18, and then displayed in principal cities throughout the country.

cate greater or less capacity, greater or less accuracy in the controls, or an entirely different air distribution system. If questioned concerning these differences, the sales engineers from the various suppliers each would defend his conclusions with figures from identical charts and graphs.

At this point some lithographers have taken an "Oh, what's the use" attitude and forgotten all about air conditioning for another year. Others have bought the cheapest one offered and condemned air conditioning as a waste of money. Still others have called in independent consulting engineers and followed their advice to the letter, only to find that they have a system which is more expensive to operate than had been anticipated, or perhaps does not maintain the conditions generally accepted by the industry as correct.

Of course, this has not been the case in every installation which has been made. There have been some very excellent and well-engineered systems installed, but there have, likewise, been far too many incorrectly engineered systems installed in both large and small shops. In some instances, it has cost more than the original cost to correct the errors made, and in spite of guarantees made in the original contract, most of that expense has had to be borne by the purchaser. The peculiar way in which the air conditioning industry operates is largely responsible for the quality of the various jobs.

By far the greatest number of installations fall into the class known to the industry as "comfort conditioning" jobs. Under this classification are listed projects such as theaters, stores, restaurants, hotels, offices, many factories and manufacturing plants, plus all the other places which are conditioned solely for the comfort of human beings. Often this entails only cooling and perhaps dehumidifying in the summer months, although there are some comfort systems which also take care of heating and humidifying during the winter. Controls in such systems do not have to be very accurate, and variations of as much as ten degrees do not make too much difference. Also, it is not necessary to maintain a constant set of conditions, since it is frequently desirable to let the conditioned area follow the outside conditions to some extent. This lessens the shock when people go outside.

(Turn to page 52, column one)



J. Louis Landenberger, president of Ketterlinus Litho Mfg. Co., Primos, Pa., wields a sledge hammer on a 44x64-inch two-color Harris offset, which the company purchased new in 1929. The old machine was still producing good work, but production was not high enough to compete with newer presses. Replacing it is new 50x72-inch press. Watching is Ralph Randall of Harris-Seybold

for the men on the press . . . profit

Here in this picture is the essence of printing. One man is filling the ink fountain. One man is clamping on a plate. Their job is to get that ink onto the paper—quickly, accurately. One of the things they need in a press, to get an accurate image, is an absolutely dependable relationship between cylinders. On a Harris press, the distance between cylinders is precisely machined into steel bearers. That mechanical certainty is part of a pressman's profit.

for the pressroom foreman . . . profit

A foreman is a man who manages men and machines. Nobody appreciates more than he, a machine that has had the "cussedness" engineered out of it. Ask him for his choice, and the chances are he'll ask for a Harris. He knows from long experience what makes production easier.

for the man who risks \$\$\$. . . profit

The man who invests his (or other people's) capital, looks for money-making equipment which is proved. That's why we sold this press. That's why we expect to sell a good many more. This new Model 245A, like every other Harris press, has been tried and proved on the American business scene—for its profit-making ability.

for the man on the street . . . profit

We can't think of a thing in the American economy that isn't either made, distributed or marketed with the help of printing. The more efficiently this is done, the more the man on the street profits. And so do all of us.



In America's economy, commercial printing profits everyone. Specifically, our part in it includes the design and manufacture of offset lithographic presses, rotary letterpresses, power paper cutters, paper drills, bindery equipment, litho-chemicals, and other fine graphic arts equipment. Consult Harris-Seybold in all principal cities, or at 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS - SEYBOLD

fin



HARRIS MODEL 245A TWO-COLOR 35 X 45" OFFSET LITHOGRAPHIC PRESS AT PARISH PRESS, INC., NEW YORK CITY • COLOR PHOTOGRAPH BY CORNELIUS

D fine graphic arts equipment... for everybody's profit

In this type of conditioning, the capacity of the equipment is determined by the construction and exposure of the area to be controlled, the number of lights, the number of people, and perhaps the number and size of the motors which will be found in the area. These are the factors which the engineer uses in determining the "load" which the equipment will be forced to carry, and this is the type of job the air conditioning engineer is most frequently called upon to figure.

Conditioning for a specific product is still another type, and the one to which conditioning for lithography is most closely related. This generally involves year-around maintenance of certain conditions. Sometimes these conditions must be very closely controlled within very narrow limits of both temperature, humidity or both.

In the manufacture of certain chemicals a relative humidity not above five per cent must be maintained. Other products are processed in areas which must not be permitted to drop below sixty-five per cent. Tobacco processors, textile mills, and manufacturers of confections, as well as chemical manufacturers are users of this type of conditioning.

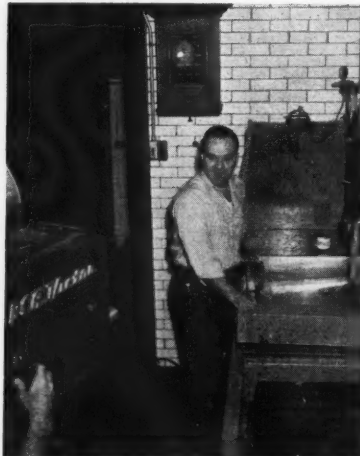
When extremely low humidities are required, special problems are introduced, but for the most part, even this type of conditioning is not as complicated as that found in conditioning for lithography. One reason for this is that most of the industries which have these special problems also have the technical men available who are able to tell the air conditioning engineers what will be required of the equipment to be installed, in the same technical terms they are in the habit of using.

Most lithographers have figured that the air conditioning engineer is a technical man, and as such should be able to advise the lithographer. However, many of these engineers have never figured a job for a lithographic plant, and even some who have do not know that they have figured them incorrectly. Since the lithographer did not know what to expect from the installation, any improvement at all met with his satisfaction and no complaint was made; the engineer then could assume he had done a good job. Thus, the advice given may or may not be authoritative. This in part accounts for the wide range of prices quoted when a number of bids are received on a particular job.

To show further the complex nature of air conditioning for lithography and the reason why prices may vary so greatly from bid to bid,

Will Televis LTF Developments For New York Lithographic Group

Something new has been added to the drawing value of graphic arts meetings. Closed circuit television was used for showing Lithographic Technical Foundation laboratory developments at the annual meeting of



Eddie Martin, supervisor of the Lithographic Technical Foundation's reduction to practice division, is shown here as he will appear in front of the television camera, showing how to make a grainless litho plate. The program will be one of eight demonstrations televised for a technical forum to be held in New York at New York Trade School, April 24 and 25

the equipment which must be assembled to make up a complete system should be discussed. This consists of a cooling unit, a means of removing moisture from the air, a heating unit, a means of putting moisture into the air when needed, duct work to distribute the air, and control devices to operate each of these pieces of equipment when necessary.

In most of the older installations, the cooling unit consisted of one large compressor capable of handling the cooling for all areas which had to be conditioned. This was frequently placed in some remote location, and duct work carried the air to and from the areas. In other of these "central station" installations, the refrigerant (such as Freon) was pumped from the compressor to locations adjacent to the parts which were conditioned.

During the past few years, "packaged units" have become popular and to some extent replaced central station installations. These units are prefabricated in various sizes and may be placed in or close to the area to be conditioned. Thus, instead of having one large unit to take care of the requirements of the whole shop,

the organization's research committee in Chicago. Now the Metropolitan Lithographers Association, New York City, in cooperation with LTF and the New York Trade School, has scheduled April 24th and 25th sessions which will feature televised demonstrations of eight Foundation developments in litho materials and processes.

The New York Trade School auditorium seats 600 people. What should be capacity audiences will see, coming alive on a large screen, demonstrations run by LTF staff men on the school's complete litho equipment on the same floor. Developments shown will be deep-etch plates on ungrained zinc; the improved image areas on deep-etch and albumin plates; diazo plate coating; copper plating chemically on steel and aluminum; new copper-aluminum bimetallic plate work, the paper pick tester, surface treatments, and non-bichromate fountain solution use.

The program will be conducted by Michael H. Bruno, LTF research manager. LTF laboratory experts will assist him. First-day demonstrations will run three and a half hours. Next day's seven-hour session will include a discussion period.

a number of small units may be used more economically. The savings come from the cost of installation as well as efficiency of operation.

In many installations, the cooling unit plays a two-fold role. In cooling the air, it also removes moisture. Moisture condenses on the cooling coils in the same manner as it does on the surface of a glass containing an iced drink. This condensation drips off the coils and is carried away by a drain.

There are other means of removing moisture, such as passing the air over beds of silica gel, or through solutions which will take up the moisture, and these work very efficiently. However, the original cost of such installations is usually quite high and considerable heat is required to continually dry or reactivate the moisture-removing material.

When an extremely low relative humidity is required, this latter method must be used, but for the conditions demanded by the lithographic industry, the cooling coils can be used. However, the conditions are almost too severe for the weather which prevails in certain parts of the

country. On extremely hot days when the humidity approaches one hundred per cent, it may be necessary to cool the coils to a point where ice will form on them and it will be impossible to control the humidity.

Another difficulty which is also frequently encountered when the cooling unit is also used for dehumidification arises from the fact that it is frequently necessary to remove moisture when no cooling is needed. This means that the compressor must run to take out the moisture and at the same time the heat must be turned on to rewarm the dried air. Also, at times steam is used to put moisture into the air when the humidity is too low. The heat given off by the steam makes the temperature in the room too high which in turn calls for refrigeration and takes out part of the moisture along with the heat put in by the steam. Such conditions may occur for as many as three or four months during the year. This makes for inefficient operation.

Actually, the packaged units were originally designed for use in comfort conditioning rather than for year-round conditioning, and whatever type of heating or rehumidification is installed in the units is more or less of an accessory which may or may not have been made by the manufacturer of the unit, or designed to fit into it. The duct work, too, is something special which does not go with the unit. It must be tailor-made, and frequently some of the accessories are put into it since there is no provision in the unit itself.

One of the most important parts of the system is the control set-up. Since the units are designed primarily for comfort cooling, all that is required to make them function properly for this purpose is a thermostat which turns the unit on when the temperature gets too high and turns it off when it becomes too low.

However, in air conditioning for lithography a much more complex system of controls is required. They must turn on the heat when the temperature is too low, turn on the humidifier when the humidity is too low, turn on a unit when the humidity is too high, or temperature too high, or do any combination of these operations which conditions demand.

The accuracy with which these controls are able to maintain the standard conditions in the room depends on the design of the system, the layout of the duct work, the location of the controls, and the design of the controls themselves.

It is a strange state of affairs, but apparently no one has been able to
(Concluded on page 85)

Scanning the Scene

Through the Eyes of



"JL"

Basic Laws Are Ignored

The vast majority of those circumspect in such matters will agree with me that the best of display printing—especially advertising and commercial printing—has reached a high point never before realized. Except for the better-cut type faces—and some will still argue that the handcraft characteristics of early books by Jenson and others surpass the best books of today—the metamorphosis in book typography has been much less marked.

To get where we are, we passed through some dismal days in the late twenties and early thirties. Influenced by the so-called modern trend of art in Europe, many persons who concerned themselves with type—sometimes, apparently, just to make a stir and focus attention upon themselves—promoted styles of type and ways of using it which would be in keeping with that European art. Most everyone is at least somewhat familiar with the crude cubist style, to mention one angle the vogue took, which sometimes left practically everything to the imagination. Artists who couldn't, to save their lives, paint a horse to look like that animal got away with murder, and many so-called art lovers and collectors fell for the gyp.

Reflected in typography, the effort seemed to be to make the advertisement, or whatever the printing was, as crude and puzzling as the art, and as hard to read as possible. Happily, this period, comparable in its way with the Middle Ages of history when the world all but went back to savagery, didn't last long. Many of us decried the "new order," as some glorified the recession that it shortly proved to be. And I, for one, couldn't "see"—figuratively and almost literally—letters which didn't look like themselves. A type called Broadway was my particular peeve of the time. There were worse types, such as Bifur, which even some of the hobby riders couldn't stomach. When the storm began to subside, Arthur Overbay, long a leading advertising typographer respected by this re-

porter, told me that for a brief span he could scarcely lay in enough Broadway to meet the demand, and then, all of a sudden, no one wanted the type and his big fonts went into the hell box and then into the melting pot. When last did you see a line of Broadway in an advertisement or a job of commercial printing? Some will remember Broadway, but not one in a thousand among today's printers and typographers has the haziest idea as to the looks of Bifur.

Some will claim that the fine modern typography we see today has developed from the wild, weird and exotic—black and otherwise boisterous—work of the modern dark age. It has not. The features which have brightened and enlivened typography and made it more effective are, in large measure, apart from the insane practices of the period under consideration. These new devices, although apart, were developed as the result of the urge for change and to lead the way out of the morass into which much typography had sunk.

One of these sound devices is emphasis of the vertical, and realization that it is a stronger line than the horizontal. Remember, we are not talking about setting letters atop each other in forming words, which is more in keeping with what was designated pseudo-modernism—the freak stuff those with their feet on the ground called "cockroach" typography. To state it simply, the block of reading text is of vertical rather than horizontal proportions. That's another story, however.

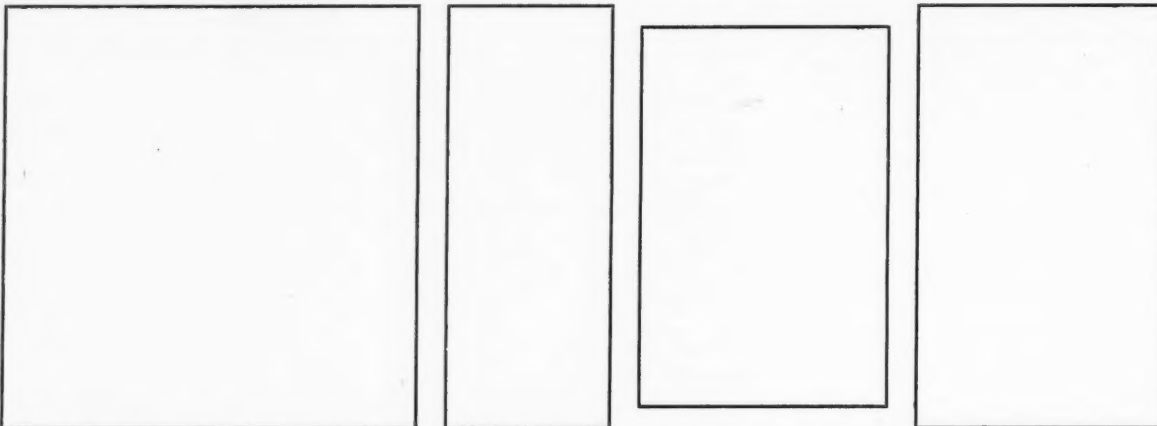
One angle of the "revolution" of the period, marked by the development of both pseudo-modern and real modern devices, was a desire to break precedent. That may be good and that might be bad. Change effecting improvement is always to be desired, of course. It will never be possible, though, to break the laws of nature with success. The good must not be thrown to the lions. The human body and senses have not changed since creation. Reaction of the human eye to things where appearance is involved was

inherent but not understood until, at the time of the Golden Age of Greece, the fundamental principles of balance, proportion, harmony, rhythm, *et cetera*, were charted and their appeal established.

While admiring the good, sound modern work which has been devel-

talking about has been published since my *Modern Type Display*, presenting them among other things, and carrying on the principles of Batchelder and those before him. Indeed, the later books as exist ignore those basic principles. I am not speaking of such books as Ralph W.

with a line of extended type, and the other with both lines of the same proportions. Contemplate these comparisons and draw your own conclusions. These are made with extremes so the point may not possibly be missed. Their application is more extensive than indicated here.



A shape, like that of a page, may have or lack appeal. The square (left) doesn't please because it violates the law of proportion, is monotonous. Too great variation in dimensions (right) also breaks the law the other way

The panels above are much better. One at left is of 2-3 ratio, folds from standard-size book sheet. One on right is of 3-5 ratio of the Golden Oblong. Cover other three as you contemplate each panel

oped during the past decade and a half—all of them consonant with principles effecting human reactions—I decry the flouting of any of those basic laws, happily now done only by those turning out the mine-run variety of commercial printing. The more talented typographic craftsmen and designers, engaged in the larger and more important work, have seen the light.

I wish that everyone could read Batchelder's *Principles of Design*, out of print, which explains features of design which can never be ignored, however typography may change.

Proportion, for instance, is as important in developing what will appeal to the senses as it was in the old Grecian days—and will be for time everlasting. Evidence of the destructive work of the pseudo-modernists remains to be stamped out.

The square isn't as pleasing as the rectangle of the Grecian or Golden Oblong.

No book on layout and typography stressing the fundamentals I am

Polk's *Practice of Printing* (used as a text in printing classes of schools), in which the first principles are recognized and explained. These books are not read by journeymen, men who lay out typographic work, and designers who, too often, flout the foundation principles for the sake of what they call effect.

So, here are some simple examples to emphasize—yes, *to prove*—the importance of the principles which I believe are immutable.

I have mentioned proportion and have stressed the fact that the square is not pleasing when compared with a rectangle, especially one of the proportions of the Golden Oblong. Take a look at the two panels on this page and admit that the square one is both uninteresting and unpleasing. That is because it is monotonous, and lacks proportion, or variety in its dimensions.

To demonstrate another angle of proportion, otherwise known as shape harmony, consider the panels, one combining a line of condensed

Violation of the law of proportion, whether in the general shape of the whole or in the combination of elements of contrasting shape, will be unpleasing in degree all the way from these extremes to the point where the difference is not so great. When there is no difference at all, the eye is pleased by the consistency.

Sound, modern work doesn't violate the fundamental principles of design. Furthermore, work which could not by the greatest stretch of the imagination be called modern may be as much at a handicap in eye appeal as was much of the wild, so-called modern work of the late twenties and early thirties. I've dwelt upon the angle of the pseudo-modern technique because its proponents encouraged flouting the basic rules, the real laws for the "isms."

Too many men doing every-day commercial printing still appear to think it's smart to combine thick and thin types, and otherwise violate the laws of nature as they affect good typography.

Proportion & Shape Discord

Practice of combining types of widely different proportions in one job or advertisement is at bottom of many typographic failures

Shape Harmony & Good Appearance

While the two lines above are not of the most pleasing proportions, the all-over effect is much better because the letter shapes agree

Proportion & Balance

While the proportions of this face are not ideal—as, say, Bodoni—effect is still better because letters are of a more pleasing shape

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Embossing Plate From Engraver

I am trying to locate a source of supply for producing an effect similar to that on the sample attached. What is required are the individual reverse type pieces, suitable for impressing into soft metal which would form the complete die.

There is some misunderstanding. Your sample is a blind (not inked) impression from an embossing plate which is made in reverse from 10-pt. Gothic type, on a 16-lb. uncoated paper. Such an embossing plate may be secured from a photoengraver after sending him a good, sharp, black proof of the type form. From this he can make a female embossing plate in brass if the run is long, or in zinc if short. The latter costs less.

This female plate is similar to a reverse zinc line etching with the letters recessed or intaglio. From this female plate or die, an impression is pulled in some relatively soft material which is forced into the female die by the impression. The result is a male die, or force, of the same width, length and height as the width, length and depth of the female die. After the force has had time to harden, you may start the blind embossing run. This is a brief outline, but you can get the details in a booklet which comes with Stewart's embossing board, which is for sale by THE INLAND PRINTER. It is not necessary to use metal for the male die or force. In fact, material as soft as felt makes a good force.

Trade Name Identification

Some months ago we received a free sample can of a compound for use in printing ink to make it work better. We have "bit" on dozens of ink dopes but we have never found one that was particularly noteworthy. So we turned this can over to the pressman to try, and then forgot about it.

Some time later we received a letter asking how we liked the material. At that time we had not used any of it, and, not caring to admit as much, just filed the letter in the waste basket.

Asking the pressman about it reminded him of it, and he got out the can and tried it. Much to our astonishment, he came in and asked us to buy some more of it, saying it was the best

thing he had ever used. He said that on label work it was wonderful as an ink reducer, and so on. He has been pestering us to buy some more of it but there is no name or address of the manufacturer on the sample can, and we disposed of the correspondence regarding it by filing it in the waste basket.

Do you know any thing about it? Could you give us the address of the manufacturer? This is an unusual request—but it might be worth following up—for if the dope is as good as the pressman says, it should be advertised in THE INLAND PRINTER.

It is a pleasure to send you the name of the manufacturer, identified by his product's trade name on the sample can. This story, which is true, suggests several things which are so evident they need not be further explained.

Three-Color Roll-Fed Press

Please send us manufacturers' addresses of firms who make three-color roll-fed card presses. Thank you.

We are sending the name of firm making a standard one- to three-color card printing press.

Glue for Brush Application

There is mention in a recent issue of a penetrating glue which is flexible and does not shred when cut apart. This is what we have been looking for but our suppliers do not seem to be able to locate it. Will you give us the name of the glue and the manufacturer and where we can obtain it?

We are supplying names of makers of penetrating glue for snap-out forms, for brush application as you specify. It is also made for use on the JCM collating-tipping and other snap-out machines.

Vehicle and Pigment

We have been informed that inks composed of pigment and vehicle of similar specific gravity generally work best on the press. Why is this?

The prime reason is that there will be less separation of vehicle and pigment in the fountain. The result is that the body of the ink fed to the inking system will not be changed by too much varnish, as may be the case unless ink agitators are used in the fountain.



Barbara Chellis and Donna Wolfe, students at Simmons College, School of Publication, Boston, demonstrate how they ran a proof press for school publishing project, which was production of 450 copies of a 100-page book, "The Timid Sex." They set Garamond type by hand, did the presswork, illustrated and bound the complete edition, including marbledizing of the cover paper

Plastic-Coated Post Cards

We are quite interested in obtaining a finish similar to the one on the attached card. Can you tell us the process employed and where we can find complete information concerning the process and the materials needed.

These cards are produced by printing a number up or a group form on postcard bristol in four-color process by either letterpress or offset-lith, with suitable inks. After the ink is dry, a film of plastic is laminated on the card, for which a laminating machine is required.

The manufacturers of the laminating machines will be glad to send you information in detail.

Multicolor Tape Presses

As subscribers, we wonder if you will supply us with addresses of machinery manufacturers of the following specialty equipment: (a) three- and four-color fabric tape printing presses, reel-fed; (b) textile transfer printing machinery for two and three colors. If you can give us the names of manufacturers or agents, we can, of course approach them direct. We enclose some samples of the products we are interested in printing.

Innumerable kinds of labels are produced on tape printing presses. One example is the shirt band label.

Textile transfers are another great division of the label field. We are sending names of vendors of equipment and supplies.

Embossing, Rotary Cutting Machines

We are interested in obtaining the names of manufacturers of the following items of equipment: embossing machines, both blind and color; die-cutting machines and rotary cutting machines.

You undoubtedly know that embossing, die-cutting and rotary cutting (slitting) are done on printing presses but as your stationery shows that your firm is a converter and not a printer, we suppose you are interested in exactly the machines you list and not presses. Just to make the information complete for reference, we are including also the list of presses.

Embossing may be done on platen and cylinder presses, on special upright embossing machines also used for roll-leaf marking and on the upright four-rod bookbinders' embossers, but as converters you are probably interested in special rotary embossing machines and possibly, also, pebbling or roughing machines (rotary). Roughing and embossing are done at the same time in one operation on the rotary embossing machine. Print-embossing is done

on these rotary machines by means of inking attachments and engraved rolls.

Die-cutting machines are made for use with high dies and hollow dies, respectively. The modern die-cutting machine is also used to make the final trim on items to be round-cornered, two or four corners at once.

Rotary cutting machines do spot sheet cutting from the roll, and then there are the rotary slitting and re-winding machines.

Copy idea

EARLY to bed

And early to rise

Won't help you much

If you don't advertise!

You know, there is an awful lot of truth in that little poem. Even so, your printed advertising won't help you very much if it isn't good. Why not be sure that you have the BEST—let us create effective, attractive printed advertising for you. We will assume the entire responsibility—photography, art-work, layouts, copy writing, making the plates, printing, binding and mailing. We consider creative printing to be much more than just so many impressions on the press. It is the fulfillment of an IDEA—and its successful employment—for YOU!

This is the advertising message from "Two Minutes with You," a small house organ of Charles Tench Printing Co., Chicago. Firm gives a nylon clothes brush to each person who sends in an acceptable "favorite quote." Only four pages, the publication is printed in two colors on cover stock, and is filled with interesting miscellany. Editor Ed Patten says that he gets more letters from persons who say "I like your little magazine," than from persons who want the brush. "It's rewarding," he says

Demand for Better Mount

During the past few months, we have tested a material as a substitute for wood mounts for printing plates, and have found it to be quite satisfactory. It can be sawed and tacked as easily as wood, plates can be fastened with adhesive, its price is within that of wood and unlike wood it does not warp. From all the people with whom we have contact, we have found that letterpress printers and platemakers are plagued by the problem of warped plates as well as by the swelling and shrinking of the blocks. We know that we are not an isolated case when we complain of the dimensional instability of the wood mounts.

For some time I have been telling the manufacturer of the material that there is a market for it, but he is not convinced, so your help is being asked.

Will you write a letter to me telling me whether or not a market exists for a material with the qualities mentioned above, and an estimate of the size of the market? The material is at present made in thicknesses unsuitable for blocking either zincs, coppers or electros. The manufacturer would not alter his equipment for less than 200,000 square feet of each thickness. (We have underlaid it for our tests). No endorsement is wanted, just a statement of need for some such material.

If this material has the advantages of wood without its dimensional changes and is no more costly than wood, it should find a ready market if introduced by suitable publicity.

Ever since wood mounts were first used, there has been an unceasing and increasing demand for a better mount. This demand is not limited to this country but is world wide.

Your best sources for reliable information on the current consumption of mounting wood are the national trade associations of the photoengravers, of the electrotypers and stereotypers, and also of the vendors of mounting wood.

Information on Business Forms

In a recent issue, we read that letterpress and offset may be utilized for snap-outs, and that a firm in Nashville produces a new multiform line. Can you give us the address? Can you help us with some models which are used in the U. S. A., or give us the name of a firm which will send them? It is possible that the models are different from ours. Perhaps we can learn something. We are producing continuous stationery, and so we are interested.

Aniline, letterpress and offset-lith processes are utilized to produce business forms in this country, and the output is great. If you will write to the manufacturers of equipment for producing business forms, they will be pleased to send you samples and information in detail.

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

THE UNITED STATES PRINTING AND LITHOGRAPH COMPANY of Cincinnati, Ohio.—We thank you for the copies of the three brochures you produced for yourselves: "Recognition of Fine Color Reproduction," "A Look Inside," and your annual report. All represent top achievement in every detail—design and layout, illustration, papers, and presswork. You are masters, and it is beyond us to offer suggestions for improvement in the work of masters of the craft. We regret only that the brochures are the kind of work we cannot satisfactorily reproduce in this kind of department.

SEQUOIA PRESS, Kalamazoo, Michigan.—"Shame on you" for not letting us see your work sooner, or can it be yours is a new company? Anyhow, the specimens of your work are keen—excellent in every way—but particularly because of the characterful, original layout

VOTE!

A message in the public interest from
NATIONAL DISTILLERS PRODUCTS CORP.
NEW YORK, N.Y.

OLD GRAND-DAD • OLD TAYLOR • OLD CROW • FM • GILBEY'S GIN • BELLOWS PARTNERS CHOICE
OLD SUNNY BROOK • HILL AND HILL • BOURBON DE LUXE • BOND & LILLARD • OLD HERMITAGE

As a rule we do not favor printing lines of type aslant, at least a number of them at different angles and over one another in one piece as on the center spread; we are going to reserve adverse comment here because the several blocks of type, each expressing a different sentiment, are more or less in the nature of background against which, as on the walls of a room, a framed picture is hung. In the case of this greeting—for the benefit of other readers, of course—the "framed picture" is simulated by a card with the company's official greeting which is inserted in die-cut slits on the third page of the French-style folder.

GARY GORE of Sauk City, Wisconsin.—The letterhead of the *Star* is very impressive, but we'll have to describe its feature in words rather than to show it. That feature is printing the name line, *The Sauk City Star*, set

Mark to Arthur to You



Comments on business letter writing

Decidedly unusual and, so, highly interesting cover from booklet printed by Kennedy-ten-Bosch, San Francisco. Black here represents deep olive of original on pale green stock. Second color is brown

Advertisement exemplifying two points often stressed here, (1) "make it big and keep it simple," and (2) use condensed types only if size is much greater than that of normal styles used in same display

characterizing most of the items. Several are in line for early reproduction, but as we write we can not say in what issue these will be shown because proportions, colors, and other factors in the best interests of our complete pages govern to a large extent. Of course, we can not help anyone who does as fine printing as can be done, may only honor it in a complimentary way and show some which permits satisfactory reproduction. Let's see more.

S. A. SEMPER, Montreal, Canada.—Just as kind words are worth repeating, we agree with the boss that the attractive Christmas greeting of Carton's issued several years ago will make good on a return engagement. The lithographed picture covering the front of the folder is beautiful and beautifully printed.

THE DUTIES

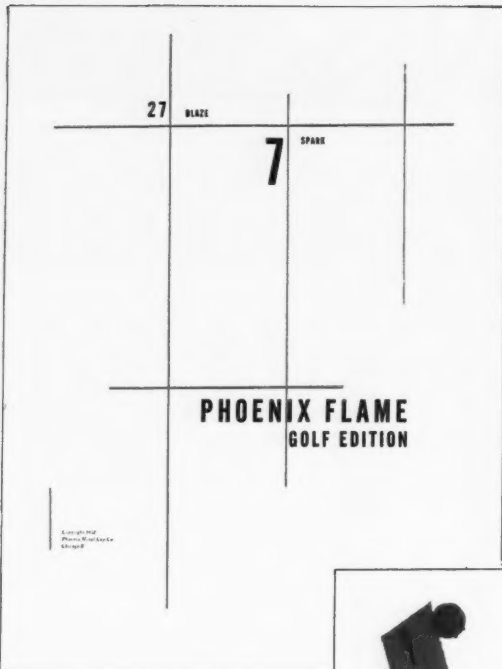
OF AN

Executor



THE NORTHERN TRUST COMPANY

Interesting and striking, though simple, title page from booklet of Chicago bank. Second color on original is pleasing dull orange hue



in extra bold sans serif caps, in two colors, once in gray and the second time in black, the second impression slightly to right and bottom of the first. This gives the effect of the black letters being shaded, as from the left and above, by gray. It is not a new expedient, but one which can be used effectively now and then when the type of a line is relatively large. It offers a departure from the purely type effect, adds color, and suggests lettering. A rectangle of rules surrounds the word "The" of the name line, this panel is at an angle, and suggests a newspaper page in a broad way. It is interesting and really quite effective. The design has force within good taste, shows effective results through simple arrangement.

HJALMER ERICKSON of Minneapolis, Minnesota.—We have long

effect of the crude Copperplate, but your fine work would be even finer if, where the Copperplate is employed, one of the modern sans serifs of regular proportions were substituted. The exceptionally fine letterhead of Our Redeemer Lutheran Church is hurt through combining the wide Copperplate with the rather condensed Old English (Text) style which is employed for the name line. Caps of one of the conservative romans, Garamond or Caslon, in place of the Copperplate would result in quite an improvement.

THE WINDSOR PRESS, Wellesley, Massachusetts.—We like the general layout of your "under standard size" blotter printed in black and two greens. Your workmark in the center of the panel of solid deep green with the circle of the lighter shade around the mark

another new addition

Dom Casual

Sizes:
18 36
24 48
30 60 pt.

As its name implies, Dom Casual is just that style of a type face. Slouch hat, pipe, garden dirt under the finger nails. It is a type particularly well suited to create a comfortable atmosphere. Available only as repro proofs, plastic plates or electros.

abcdefghijklmnopqrstuvwxyz 1234567

CECIL H. WRIGHTSON, Inc.

complete TYPESETTING service

74 India Street, Boston 10 MA ncock 6-1150

Obverse side of government post card. Original is in black and a dull blue

PHOENIX FLAME

SPORTS SERIES • 7 •

Title page & cover from magazine of Phoenix Metal Cap Co., Chicago—among the best. On original, second color is brown

20th
Anniversary
Dinner
Meeting

Rounce
&
Coffin
Club

Original in red on white, a characterful folder title by Richard Hoffman

The **N**ewspaper is an institution developed by modern civilization to present the news of the day, to foster commerce and industry, to inform and lead public opinion, and to furnish that check upon government which no constitution has ever been able to provide.

This card, reduced to half size, issued by The Chicago Tribune, is worth reading as well as viewing. Red was the second color

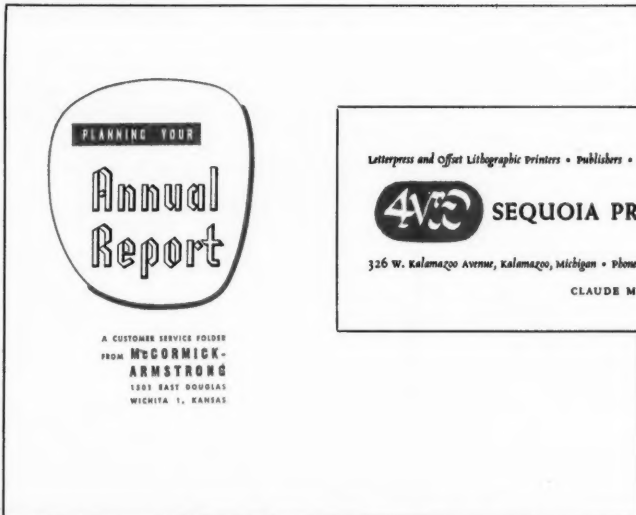
admired the work you do at the Lund Press. There is a freshness about your layout, a "moving" effect, in the stationery items which should have the good effect of encouraging many others to eschew the static, centered layouts so common and so unstimulating. The only fault we can point out is your continued occasional use of the time-worn, unpleasing, and extended Copperplate Gothic, especially in connection with types of regular proportions, among which Bodoni is the model form, and even condensed styles. True enough, your good layout minimizes the ill

itself, the larger panel bleeding off at top and right side, is really striking. However, although to speak rather more harshly than needed, just for effect, the type-matter on the left of the panel is something of a jumble. Almost every line might be said to be display, what with changes in styles without much change in size of type. Most effective display results when few points are displayed and these are in relatively much larger type than copy of lesser importance. When the nature of the copy is such—the whole expressing a single point more or less as is the case

with yours—then, especially when the message is brief, as in the case of this card, best practice is to set the whole copy in the same size and style of type. Frankly, and to expand, with changes in types from one line to another the effect on this card is confusing; it is not easily read.

THEODOR JUNG of Denver, Colorado.—We like your work because of the highly distinctive effects you achieve. You are a real artist in typographic layout. Your use of the uncommon but excellent and characterful types shows them up to the best advantage. We like another thing. There is no reason whatever why one-color jobs should necessarily be printed in black. More and more printers are departing from the practice, using grays, browns, blues, and even reds on work which a less progressive printer would print in black. Your stationery for the Marco Polo Studios, printed in red orange on

tertainment bureau in just what line of talent they are interested. As you seem to feel, the type matter of the obverse side is not well organized. The narrow first column, reading "We are interested in information concerning the following," winds up at the bottom of the card while listing these recipients are to check appears at the top of the wider second column. The listing does not really "follow." An arrangement in which the items to be checked actually does follow the statement quoted would not be confusing as is the present arrangement. This would involve revamping the whole layout. We note, too, that the largest display is given the two words, "We are," and that an exclamation point appears at the end of the line. Yet, what follows (as quoted) is part of the sentence of the first column. "We are" displayed alone means nothing. It would be proper to play up "We are inter-



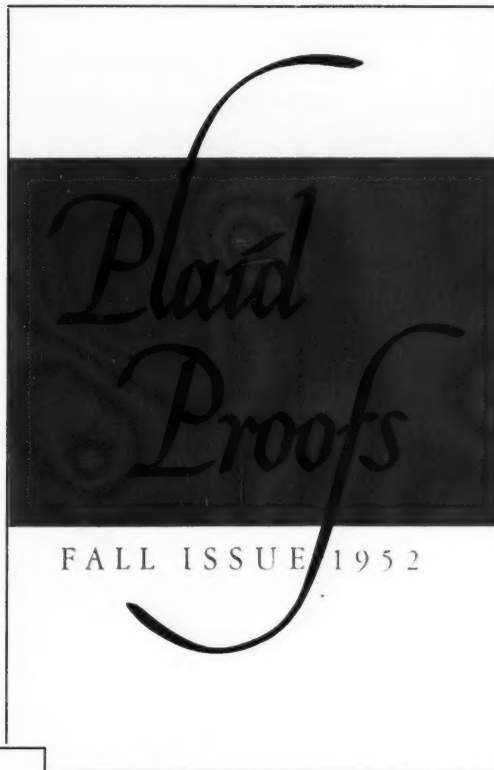
Design in larger panel is from 12- by 9-inch envelope printed in red and black. Shown proportionally large, is smart business card (inset) with color light brown

gray paper, is a case in point. It is most characterful and appropriate, especially with the main line set in Legend, one of the uncommon styles, and one that lends an atmosphere which is just right, considering the organization specializes in decorative art. We are holding several of your pieces for reproduction here when size, proportions and colors fit suitably into our complete pages. We necessarily can not use the same colors employed on originals of what we reproduce, being limited by practical considerations to one color and black. Let's see more of your fine work.

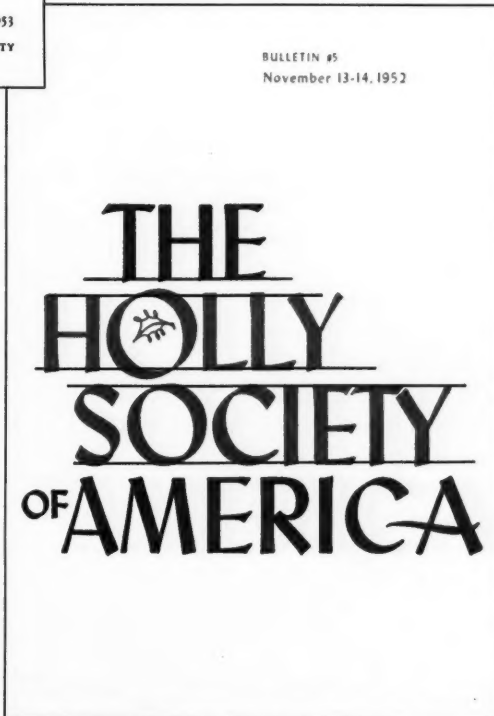
CHARLES GOLDBERG of Philadelphia.—You ask criticism of the return card providing a means for recipients to advise the en-

ested" over the remaining words of the sentence, and, so far as we are able to evaluate copy, an exclamation point is improper anywhere. No layout is good which directs the eye off a piece of printing instead of to what should logically follow.

The **J. HORACE MCFARLAND COMPANY** of Harrisburg, Pennsylvania.—Once more it is our great pleasure to receive the calendar of your company, one of the really distinguished calendars published in similar format over a period of many years and which we hope will never be altered. The leaves of heavy highly-coated stock—plastic bound at the top, by the way—carry large pictures in full color (process) and properly because,



A combination of power and esthetic excellence rarely seen. Cover from magazine of printing department, Carnegie Institute of Technology, original is printed in dull orange and black on a rough light gray paper



Extremely simple of layout, this booklet cover by the Cowan printers at Bridgeton, New Jersey, has distinction because of the informality of that layout and character of lettering. Weight makes it forceful. Original in deep green (here, black) and brown on light green reflects better tone than reproduction

Cowan Printing

LETTERPRESS • OFFSET LITHOGRAPHY •
SILK SCREEN PROCESS • STEEL ENGRAVING

a Complete Service

so far as we have been able to learn, your great company is the outstanding producer of fine printing for floriculturists. We are not afraid to say that no finer process color printing is done, naturally because your founder, whom we revere, was one of the pioneers in color halftone printing and a perfectionist. So as not to detract from the importance and beauty of the color illustrations, calendar panels and type are printed in gray, an idea for others to follow on occasions. In addition to allowing the pictures to show in all their grandeur, this printing of the

- Mailing
- Multilithing
- Letterpress
- Addressing
- Offset
- Multigraphing

**Renowned as a letter-ship, but... our LETTERPRESS department printed this blotter*

AYER & STREB*
15 SOUTH AVE. - ROCHESTER 4, N. Y.
PHONE: 8AKer 6340

"In your interested service and courteous treatment we have found a pleasant and satisfactory answer to our mail advertising needs."
LANGIE FUEL SERVICE, INC.

Original striking blotter is in three colors—the panel yellow, illustration (here screened) a rather light blue, and rest black on white



32-34 Cedar Street
Bridgeton, New Jersey
Telephone 9-1243

Unusual and striking letterhead, the original of which is printed in light brown and gray, the latter indicated by black in our showing

sales-minded typography

547 SOUTH CLARK STREET • CHICAGO 5
HA 43100 7-9855

AMERICAN TYPESETTING CORPORATION

SAVE MATERIAL ✓ USE THESE SPACES

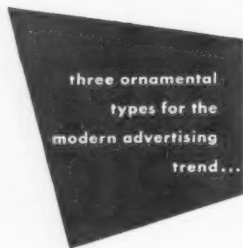
To _____

To _____

To _____

To _____

To _____



COOPER & BEATTY, LIMITED
Type Craftsmen at 106 Adelaide St. West, Toronto • EMpire 4-7121

Impressive envelope of leading Chicago advertising typographer, original of which is in black and light brown on gray. Uniform styling is applied to all forms of company

type in gray rather than black, which is usual, lends a note of refinement in keeping with other features. Plastic bound and provided with a cord loop in the center at the top for hanging, the leaves of the calendar can be turned over at the start of each new month and be kept intact to the end of the year. We don't imply that this is any new idea, but it is certainly a fine one for calendars, the nature of which

Original of this 12- by 9-inch proof envelope is in black and red on white, and very striking. Space above lines of type and to right of reverse panel is utilized for addressing and stamp

is such, as in the case of yours, that recipients will want to retain it in their libraries.

THE HURON PRESS of Chicago.—A strong impression is made by the large folder announcing removal of your plant and office to new quarters. Background for the front is a reverse plate printed in black and which bleeds off all sides. The single word, "Moved!", on the page shows white stock. Leading down from this one word, which is near the right side and below the center of the page, there's a series of arrows winding around and around the word and each other. The final and outer arrow of the series directs the eye to the edge of the sheet and suggests raising the leaf. These arrows—shafts being about the thickness of two-point rule—are printed alternately in red, yellow, and blue inside the open parts of the reverse plate printed in black. The effect is really more interesting and dramatic than we make it appear. A "black" page invariably impresses us, represents a desirable change of pace from the customary black on white printing. The spread, an ingenious combination of thick arrows in blue

1953 CAMPAIGN

EVANSTON COMMUNITY CHEST

CAMPAIGN CABINET

THOMAS F. AIRTH
L. N. NELSON
HARRY C. DARGER
CARL V. E. ANDERSON
ALAN JACKMAN
MRS. A. B. KIGHT

214 Davis Street
Evanston, Illinois
GBostonel 5-2400

Above, a well designed and impressive letterhead combining advantages of reverse color and restraint in use of strong hue, red, blue of original. We show but start of long list of names in column along left side below main copy. At right, a 6- by 9-inch mailing card of progressive printer; second color, orange



When were
the good
old days
?

Everyone of the "good old days" first started out as a tomorrow — a day that was part of the plans for the future. Printed advertising — printed messages — can make most tomorrows turn into "good old days" simply by placing interesting information about your goods, products, or services before more people. Of course, the better your printing expresses your message the better the results are likely to be. The important thing about printing — now as always — isn't to save money on it but to make money from it. Our firm does printing of the sort that invites action and gets it. We plan and print effective messages.

HERBERT W. SIMPSON INC. Printers

109 Ryanmore Street Evanston 8 Illinois
Telephone 3-6541

 type

OLD STYLE • MODERN •

TRANSITIONAL • THEY ARE HERE IN ALL SIZES

Type is all-day set
Printer decoration used

Cecil H. Wrightson, Inc.

74 India Street/Boston 10/Mass. A COMPLETE SERVICE

Characterful layout and typography from post card of Boston ad-setting specialist printed in gray (black here) and orange. For better organization of display and balance, we suggest "Old Style" and "Modern" be printed in the gray tone and "They are here in all sizes" in the orange second color

and red and hand rollers in black, is rather befuddling. The decorative features dominate the scene to such an extent that, figuratively speaking at least, what you have to say is decidedly at a handicap. We question whether careful reading of any message is possible under such circumstances. Type's the thing.

RAY M. LEEPER of Toledo, Ohio.—Congratulations are deserved on the excellence of design on the several letterheads you submit, including your own. Partly as a result of original, fresh layout, and partly in consequence of the use of characterful new types, they have a lot of distinction. We must admonish you, however, with respect to one thing. Lines of type and initials which are of light tone like the initial "L" on your own letterhead can not safely be printed in colors light and bright enough to have decorative value.

THE WINNER!



Striking effect simply achieved on front of 11- by 14-inch folder of heavy white stock. It makes a grand slam, what with oceans of white space for background and the bright red second color. Tipped onto third page there's a sheet with line illustration of General Eisenhower in dry point etching technique, at issue date so soon after election we surmise Harst Litho, Incorporated, New York, was all set with similar portrait of Governor Stevenson should he have been elected



FIGHT
INFANTILE
PARALYSIS

march of dimes

COOK COUNTY CHAPTER • NATIONAL FOUNDATION FOR INFANTILE PARALYSIS, INC.
108 WEST ADAMS STREET • CHICAGO 3, ILLINOIS • CENTRAL 6-7400

OFFICERS
CHARLES F. GUTTER
CHAIRMAN
JOSEPH R. CORNELL
VICE-CHAIRMAN
WILSON W. LAWPERT
PRESIDENT
MRS. FRANCIS L. HARTLEIGH
EXECUTIVE SECRETARY

Solo Office
1520 Hancock Street, Quincy
MAYFLOWER 9-2343

General Office
156 Penn Street, Quincy
MAYFLOWER 9-2350




Quincy Coal & Oil Company

1520 HANCOCK STREET • QUINCY 69, MASSACHUSETTS


AMERICAN TYPESETTING CORPORATION

ART AND LAYOUT • ELECTROS • STEREOS • MATS • COMPLETE SERVICE FROM COPY TO PRESS

547 South Clark Street • Chicago 5, Illinois • HARVARD 7-9855



sales-minded typography



L. H. LANE COMPANY
INCORPORATED - ESTABLISHED IN 1892

PRINTING • 67 BATTERYMARCH STREET (Corner Franklin) BOSTON 10, MASS.

COMMERCIAL
LEGAL
ADVERTISING
BOOK • CATALOG

MA HANCOCK 6-5228

LITHOGRAPHERS • PRINTERS

Shumate

203 • 205 SOUTH LEBANON STREET • LEBANON • INDIANA

TELEPHONE 1634

BROOK HILL SNOW

Advertising Agency

1815 TWENTY-FIRST AVENUE • GREELEY, COLORADO • TELEPHONE 2362-NW

Highly dramatic arrangement of masses and distribution of white space are but partially responsible for impressiveness of the first letterhead. He is indeed cruel and self-centered who would not be touched by the illustration and, on that account, impressed by the design. On original the color is red, and names on committee roster here shown are but start of a complete column along left side. In second spot, Louis Marini introduces color effectively by most simple means. Second color of third design, which is in keeping with other forms of typographer, is a pleasing dull orange—light brown. Lane's heading is strikingly different, decoration being sign giving names of streets at address. Device is used on other company items. Unusual emphasis on name features the Shumate heading, color on original a neat, light brown. There are striking contrasts in the Brook Hill Snow design, rather more than compensated for by the sprightly, impressive layout

The effect is better on the envelope because there, initial is proportionately larger. Tone on the whole should be uniform. Your heading would be better if only the star ornament and rule were in the red color. On another design, what would ordinarily be printed in black is in gray. We like the general idea of getting away from the habitual use of black ink, but in this case the gray is too weak and it is difficult for this writer to read the smaller type comfortably. The biggest line, the word "Drake," is in a red which is stronger in tone than the gray. The word is in such large and bold type that it fairly engulfs the attention, submerges everything else in the design, which should not be the case. One can get the benefits of two-color printing, which are considerable, without having the tone of what is in one stronger than the other.

The Fleuron Press
PUGH BUILDING, CINCINNATI, OHIO

for

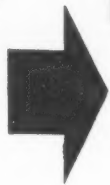
Covers 40 City Mail Permits—This Permit may be opened for postal inspection if necessary.

Striking yet sweet label of one of country's best printers. Original, about 5½ by 4½ inches, is orange and black on white paper

CHARLES L. PALMER of Fresno, California.—Your two greetings are interesting and we are happy to see them. We like the card in formal type for yourself and Mrs. Palmer. It is of centered layout and nicely printed in black and light brown (orange hue) on rough finished stock. The blind-stamped panel, leaving half-inch unstamped margins on all sides, adds a note of class for which the idea can always be depended upon, and the wreath ornament surrounding "Noel" printed from an old wood engraving adds distinction to the whole composition. The second item, a folder greeting issued in the name of your private home press, is extremely interesting in its use of various so called "horse-and-buggy" types. It is equally interesting to note that you have established your hobby press to form a museum of early California type and printing equipment under the auspices of the California Newspaper Publishers Association. We could have quite a collection of old-time types had we started when perhaps we should have but believe the bottom of the barrel is now being scraped by the half-dozen or a few more collectors. The collections should by all means be preserved. The lines of the greeting itself on the card are too tightly spaced. The addition of two-point leads was advisable, and there is room because the rounding wreath of the wood engraving doesn't require full margin where it appears at the top of the composition. The science of optics, rather than arbitrary dimensions, rules in such cases.

A Contest New For Beginners Only

Time
Extended
For Contest Deadline



You Have Until March 31st to Send
Your Card Design

March is Apprentice Month. Many graphic arts groups are honoring their apprentices, and to give beginners in the trade a special opportunity, The Inland Printer is extending the time for its Business Card Contest. Originally scheduled to end March 15, the deadline has been changed to March 31 so apprentices and student printers, who hear about the contest for the first time with this issue, may get busy.

This Inland Printer contest is different from previous contests since it is limited to those with three years or less of experience in the trade. The rules and copy are purposely kept simple so that any beginner, who has access to printing types, rules, stock cuts, and a press, may enter. Design and skill in execution are what count.

What have you learned about Printing? Have your superiors told you what makes good typography? Has your graphic arts teacher instructed you in the fine points of composition? Do you enjoy looking at "nice jobs," and wish you could turn out quality work too? Do you read books that deal with typography and design?

Now's the time to find out if you have a bent for good work. Read the rules in the next column carefully, and then get busy!

Enter to Win . . . Awards and Acclaim

First Prize\$25
Second Prize 15
Third Prize 10
Fourth Prize 3-yr.
subscription to The Inland Printer

And Five One-Year Subscriptions to
The Inland Printer!

RULES

1. Design is for a business card; use only the copy printed below.
2. Size of the card is to be $3\frac{3}{4}$ x $2\frac{1}{8}$ inches.
3. Use any type faces, type ornaments, or rules, but no special art or cuts.
4. Use not more than two colors of ink on white stock. Submit two proofs in actual colors; three black and white proofs of each color form for reproduction.
5. Write on the back of one proof: "I am an (apprentice) (student) (beginner) (amateur) with less than 3 years of experience. I did this job without help in the (plant name and address)." Then sign your name and address.
6. On a separate sheet of paper give name and size of type used, name and size of ornaments and rules.
7. Mail your entry flat (not rolled or folded) to The Contest Editor, THE INLAND PRINTER, 309 W. Jackson Blvd., Chicago 6, Illinois.
8. Your entry must be postmarked not later than March 31, 1953.

COPY

CALLAHAN PRINTING CO., INC.
SPECIALIZING IN COMMERCIAL
STATIONERY
BUtler 3-4488, 2345 Main Street,
Anytown, U.S.A.

The Inland Printer

THE COMPOSING ROOM

BY WARD K. SCHORI

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Type Is Your 'Original'

Composition is the beginning of a job. Time and money saved on this phase may be lost many times over in later operations.

Engravers often say that a "reproduction can be no better than the original." The composing room must bear in mind that it is turning out "originals," and the final product can be no better than the slug that comes out of the machine.

We must be willing to spend a little time and money in our own plants to be sure we are getting maximum efficiency from the machines that produce the first of the raw ingredients that go into a printed piece.

Slugs from every machine should be inspected and "miked" every hour, the coefficient of expansion of metals being what it is. The Hacker device is a quick, easy way to check slug dimensions. Watch the face being produced. The best proofpress operator in the world can't get good proofs from "cold" slugs on which the face has broken down.

Too often we are not getting the best out of the machines we own. They are made to run and deliver a good product. Machinists and operators must be given the time and we must insist that they keep the machines up to their proper operating condition.

Foresight to Save Money

Sometimes comparatively small forms run into high composition costs because of the nature of the job. Tabular or rule work, especially if extremely complicated, can represent high initial composition cost.

As a safeguard, whenever such a form is finally approved, sharp, clean reproduction proofs should be pulled even though the form is to be used for printing. Then if anything should happen to the job, it may be less expensive to have an engraving made than to reset.

Also, if at any future date, the customer sends in a reorder—after the type is killed, you'll save money by making an engraving or reproducing the job by photo-offset.

Compositor Gives Some Hints On Joining Rules at Corner

It is always a pleasure to the careful workman to see printed matter with rule borders properly joined at the corners. Too much printed matter is being composed today where such niceties "just don't matter." For etch proofing, a slight gap in the join can be "touched up," and for matter to be reproduced for photo-offset, sometimes the whole line is drawn with a ruling pen.

Unfortunately, even when a printer knows better, haste in production, as well as faulty mitering, often mars the finished effect of an otherwise finely printed job. Try one of the following methods:

Before the form is locked up permanently, cut a few narrow strips of tin foil, and dip the edge in muriatic acid. Insert end between rules at corner. Lock up form, then take a light, hot soldering iron and touch each corner gently, so as to fuse the foil. Then trim with a sharp razor blade.

To Space or Not to Space

It is generally agreed that a line of type set in all caps is harder to read than one set in lower case. Differences in the shape of individual letters give all-cap lines the appearance of uneven spacing which contributes to difficulty of reading.

For these reasons, care must be taken to adjust the spacing of every all-cap line, so that letters seem to be evenly spaced in spite of the irregularities of letter shapes. This effect of irregularity is more pronounced in some type faces than in others, and may be extremely unpleasant in lines of italic capitals.

This "color spacing" is necessary whether the type is set by hand or Ludlow or even for slug-machine composition when good work is desired on the job.

Practice and a keen sense of proportion are needed to estimate the correct spacing for each possible combination of caps. The amount of spacing varies, of course, with the different designs of type faces, and the size being set.

In determining how much spacing should be used between letters, look at the top of the word. Such combinations as "LA" seldom need any space even though the bottoms of the letters may actually touch. Fine fitting of letters should be a "must."

Magnesium Mounts


Solid magnesium bases specially for mounting of printing plates are on the market and may also be machined to customer's specifications.

A special adhesive film may be placed between the base and the plate. This film is coated two sides and bonds the upper and lower surfaces securely when heated. This film is used by platemakers and printers.

Another method of adhering a printing plate to magnesium base is by means of a special solder that tins the surface of the magnesium. A small piece of 60-40 tin-zinc is melted on the surface of the magnesium base and spread over it with steel wool by hand. Regular solder may then be used.

FACSIMILE — An exact copy.

Set



FACSIM
frequently written
on orders for type

In nine out of ten orders checked, our experience shows the word has been loosely used. What is usually meant is a close match. To "facsim" many times means line engravings or electros from special type to get an absolute match. If orders are marked "facsim or closest match" it may eliminate an extra operation with the resultant saving. We want to produce for you as economically as possible.

Cecil H.
WRIGHTSON, Inc.
Effective TYPESETTING Service
Planning and Layout Department
74 India Street, Boston 10, Mass.

Set in All-Size Types

Postcard ad of this well-known Boston typographer gives customer a money-saving idea

Technique of Angle Cutting

Third of a Series
By Samuel C. Garsten
Instructor at the Murrell Dobbins
Vocational-Technical School
Philadelphia, Penna.

Procedure for Cutting Wood Blocks

1. Make certain that the saw is clean and free of chips.

2. The saw table should be level and the guards in place (do not attempt to saw wood with the hood in place—the glass guard or goggles are sufficient).

3. Place the wood on the saw, set the gauge to proper width, make allowance if using the practical method (Figure 7, top). If the block is being cut on a Miller Saw Trimmer, it is safe practice to cut the first angle with the set-gauge shifted (Figure 7, bottom). This method will permit a greater portion of the block to be retained by the operator of the saw. Make the first cut; keep the block steady. Measure the results of your initial cut. If the measurements are off, make necessary adjustments and recut the block. The first block is usually referred to as the master block; when this is cut, the others are cut with the aid of the master block. In composing rooms that have a Morrison Saw

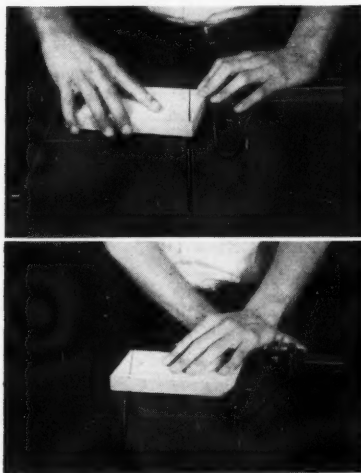


Figure 7

Trimmer, the master block can be cut with the help of the any-angle gauge.

4. The second block is cut by placing the remainder of the wood against the master block to form a rectangle which measures 25 picas by $5\frac{1}{2}$ picas. Remember that in the original setting you may have made an allowance, if the practical method

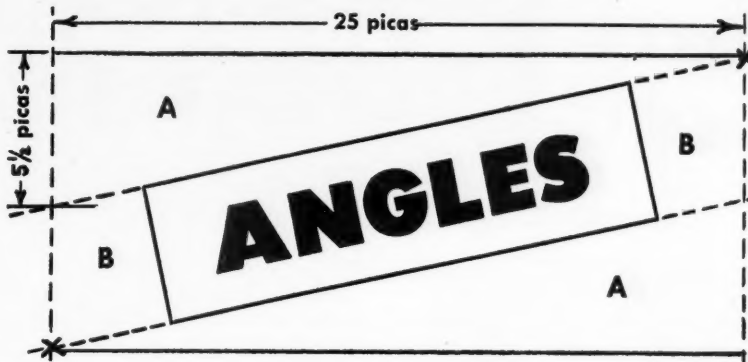


Figure 5

was used. This time you make none; so turn the gauge back to $5\frac{1}{2}$ picas.

5. You will now find that the remainder of the block is rectangular again. Place this against the master block, but regulate the setting of the gauge so that you cut a sharp point for the third block (Figure 8, top).

6. Block number four is a repetition of block number two.

7. Two of the four blocks will form the proper pieces for A (see Figure 5). The two remaining pieces which will be used to make B are treated in this manner: Remove the sharp point. This is done by placing the wood with the right angle resting against the set gauge (Figure 8, center). Angle blocks B do not have to make the full width as indicated in figure 5. Set the gauge to about 23 picas and saw off the tip of the two blocks. Now, using the side where the tips were cut off as a guide, place it on the saw and set the gauge to the depth desired (Figure 8, bottom). The depth is figured to be exactly the same as the depth of the rules around the word "angles"—5 picas (Figure 5). In other words, angle blocks B are always cut in such a manner so that they will be contained within angle blocks A. The reason for this is to prevent binds which are caused by cutting angles to sharp points. If angles B are not wide enough, it is possible to build up to the 25-pica width by using 5-pica slugs or leads as the case may be. In fact, this is desirable because there is room for movement if it is found necessary.

Next month, Mr. Garsten takes up the matter of how to make angles with type mortises. Clip this article to add to your series of instructional material.

Sawing Stereotype Cuts

In sawing type-high stereotype cuts, workmen in one shop discovered that they could speed the truing-up of the cut by using the wedge of a Linotype spaceband.



Figure 8

Machinist Invents Device for Teletypesetter Long Lines

A device which enables the Teletypesetter to set type in two or three column width has been developed by Ivan Mims, machinist on the *News and Observer* of Raleigh, N. C.

The invention, which has been in use on his newspaper, has attracted the attention of the Mergenthaler Linotype Co., which is now helping him prepare patent papers.

The device consists of a series of electrical switches which automatically delay the typesetting operation at the end of the first column line long enough to allow the matrices to return to their proper position before the second column width is started. The delay is momentary so that it does not slow the speed of composition appreciably.

**WHAT'S
NEW?**

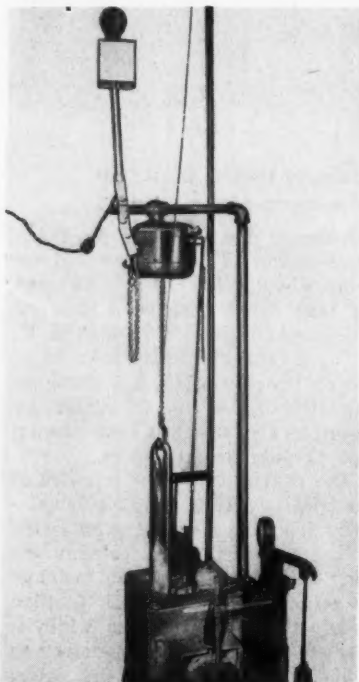
IN EQUIPMENT AND SUPPLIES



Auto-Font maintains level in water fountain

Pressure-Sensitive Latex Adhesive

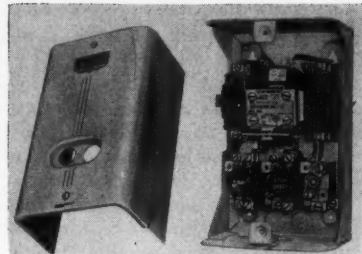
Dennis No. 3143, a new adhesive, has been developed by the Dennis Chemical Co., 2701 Papin St., St. Louis, Mo. It is said to be useful for self-sealing purposes on paper bags, envelopes, boxes and cartons. The adhesive is applied to two surfaces, dries rapidly by air, and by subsequent pressure of one coated surface to the other an immediate bond is formed. It is an open-tack, pressure-sensitive latex product.



Pearson Flash Signal tells when metal is low

Cutler-Hammer Line of Starters

A new line of magnetic starters, contactors and relays has been announced by Cutler-Hammer, Inc., 312 N. 12th St., Milwaukee 1, Wis. The new line uses a five unit construction, consisting of two contact blocks, a magnet coil, an armature and a two- or three-coil overload relay. Feature is a new three-coil, adjustable overload relay, giving protection within three per cent of full motor rating, which is useful where unbalanced or unstable line conditions may occur.



Cutler-Hammer NEMA starter mechanism

Auto-Font for Offset Presses

Auto-Font, a device for maintaining a constant level in offset press water levels, is now being manufactured by Litho Appliances, Inc., 923 Summit St., Toledo 4, Ohio. Easily installed or removed without use of special tools, the attachment is built for several different makes and sizes of presses. It is of welded steel construction and accommodates standard one-gallon jugs. An extra automatic valve is provided so that a stand-by jug of water can be kept ready for instant use. The device helps insure uniform conditions.

Day-Glo Lacquer in Spray Can

Spray-Glo is a Day-Glo (bright day-light fluorescent) lacquer in an aerosol spray container now being marketed by the Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio. It is said to have unusual sign and display applications, and is available in six brilliant standard Day-Glo colors.

Flash Signal Tells When Metal Pots Get Low

The Pearson Flash Signal mechanism for composing room metal pots is now on the market, according to the manufacturer, Watts Electric & Mfg. Co., Birmingham, Mich. The device, which flashes a light and/or rings a bell when the metal pot runs low, can be hooked up to any machine in less than 10 minutes, inventor M. L. Pearson reports.

Patented about three years ago, a number of the mechanisms have been in continuous operation for some time. It is said that a long pig can be hung on the feeder hook and the metal supply forgotten while the operator sets type or while an Elrod operator concentrates on other work. By acting as a "watchman," the flash signal prevents trouble due to low metal supply, such as bad slugs, dirt in well, etc. A line can be run to a trouble board in the machinist's room if desired.

Speed Recording Instrument

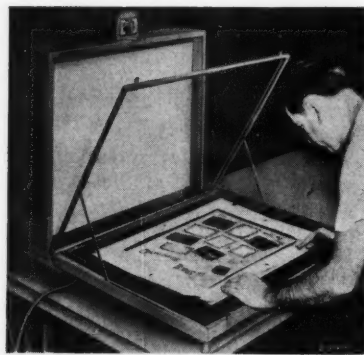
A new speed recorder has been developed by the Metron Instrument Co., 432 Lincoln St., Denver 9, Colo. Making a permanent record of the speed of a machine on a four-inch wide chart, the instrument is adaptable to many different kinds of equipment, including paper-making and printing machines.

Fluorescent Exposure Frames

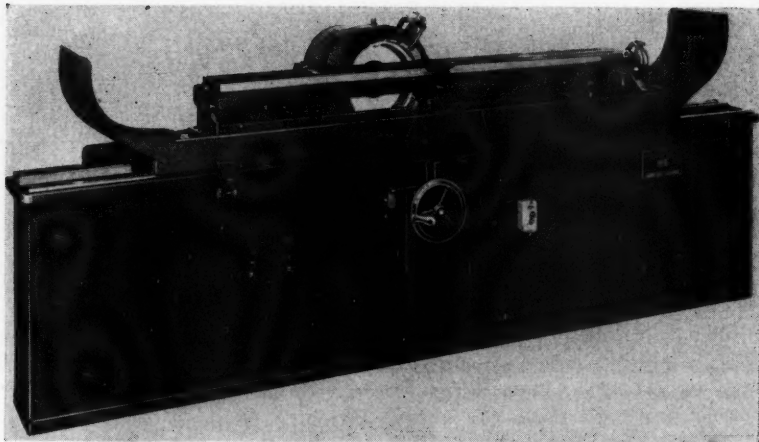
Colwell Litho Products, Inc., 607 Fifth Ave. South, Minneapolis 15, Minn., has announced the development of a new, larger vacuum exposure frame for offset plates. The device, called "CoLight" uses fluorescent lighting, making it possible to expose plates alongside the press for immediate use. Presensitized plates may be used as well as standard grained metal plates. Both give excellent results, the manufacturer claims.

Smaller-sized frames using the same principle have been in use for the past two years. The manufacturer claims that a patented louvered glass straightens out the fluorescent light rays and reflects them directly over the copy.

Units now available will expose plates for 17x22 Harris and Webendorfer presses, and 14x20 Webendorfer, Model 2066 Multilith, and Model 233 Davidson machines.



CoLight vacuum print frame for litho plates



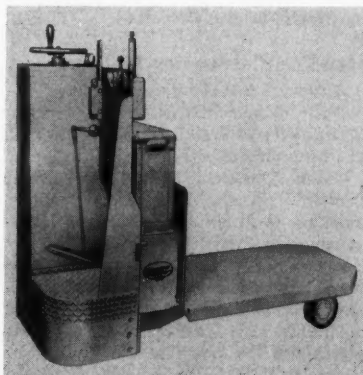
New NL grinder in six sizes will handle knives from 60 to 110 inches, has 3-hp grinding motor

Rogers NL Knife Grinder

NL knife grinder, recently introduced by Samuel C. Rogers & Co., 183-205 Dutton Ave., Buffalo 11, N.Y., is said to be particularly adapted to the fast, accurate care of many types of knives including trimmers, paper and stock cutter knives. The new grinder incorporates an electric table drive, including Rogers-designed special control switches and 1½-hp special reversing motor. Table speeds are variable and reversals are smooth and shock free, the manufacturer claims. Grinding pressures are absorbed by the heavy metallic base.

Automatic Platform Transveyor

A new Transveyor riding-type electric platform truck has been announced by the manufacturer, Automatic Transportation Co., 149 West 87th St., Chicago. With a 4,000-pound capacity, the new materials handling unit comes in 6-, 7-, 9- or 11-inch platform heights. Platform lengths vary from 36 to 72 inches, and over-all length from 61 to 97 inches, permitting six-foot aisle operation. The truck is the third model in the Automatic Transveyor line, including pallet and stacker trucks. The Transveyors feature four-wheel construction with compensating suspension, providing load equalization on both front wheels.



Transveyor electric materials handling unit

Litho Albumin Plate Treatment

A new albumin plate treating material recently put on the market is claimed to more than double the printing life of a litho plate. Called Rogersol A.P.L., it is manufactured by Harry H. Rogers Co., Inc., 5331 S. Cicero Ave., Chicago 32.

The plate is made in the usual way. Before gumming, a coating of the A.P.L. is applied, reexposed to the arc lamp for a short time, and then rinsed. The solution builds up the non-image area



of the plate to the same level as the image. According to the firm, this extra treatment not only extends the plate life but improves ink distribution and prevents scumming.

Stationary Wrench for Multiliths

A new stationary-type wrench for registering plates on 1200 and 1250 Multiliths has been announced by Litho Engineering and Research, 3237 Eastlake Ave., Seattle 2, Wash.

The "Micro-Register" wrench is designed for permanent mounting on the frame of the press in position so that its socket is always correctly aligned with the lock-bolt on the plate cylinder. In use, after engaging and loosening the lock-bolt, the new wrench is set to hold the cylinder in position, while the necessary adjustments of the plate are made by turning the hand wheel. The manufacturer claims the wrench saves up to 40 per cent of the usual time required to position and register plates on black and white as well as color jobs.

German Engraver Invented

An electromechanical halftone engraving machine has been invented by Dr. Rudolph Hell of Kiel, Germany. Known as the Hell Klischograph, the engraver operates on plastic and metal, producing engravings only in the same size as the original art. Only one screen is available, which is approximately 70 to an inch. Copy and material to be engraved are placed back-to-back and held in a carrier on top of the machine, copy facing downward.

The optical system is immediately below the copy and the mechanical V-shaped cutter is over the block, pointing downwards. The carrier moves slowly across as it "cuts" a line, returning quickly for the next line.

There is an overlap in the cutting and for greys about 50 per cent of the material is removed. The cutter goes deep for highlights and makes only a shallow cut for the darkest tones. The machine is not in commercial production.

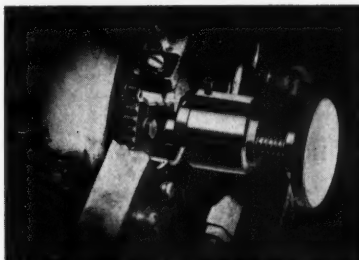
Fixative for Graphic Arts Use

"Sprey" is a new plastic spray specially prepared for professional use to prevent smearing of art or proofs by artists, printers, and others in the graphic arts field. A clear, acrylic-base material, it is sold in a pressurized can by Acrolite International, 12 Hollywood Ave., Hillside, N.J.

Graphic Arts Exposure Computer Announced by Eastman Kodak

The Eastman Kodak Company has introduced a graphic arts exposure computer which will serve as a guide for determining exposures when making halftone negatives with the magenta contact screens. It is of the dial type and can be calibrated for the specific conditions prevailing in the shop where it is used. It may also be used in making color separation negatives, photographic enlargements and contact printing.

Included is a reflection density guide and a booklet of instructions giving detailed information on how to calibrate the computer. The density guide is also new, consisting of a precalibrated paper gray scale of ten steps with two holes punched in each gray step. Density readings are made by comparing the density of the steps to that of the copy by looking through the holes. The halftone negative exposure is then computed from these density readings by using the dial computer.

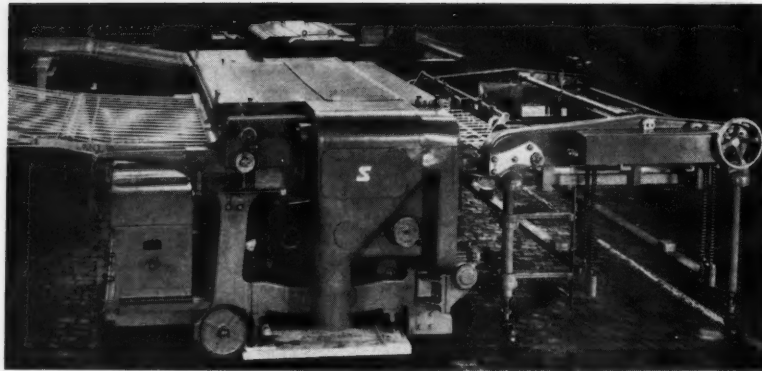


New plate-positioning wrench for Multiliths

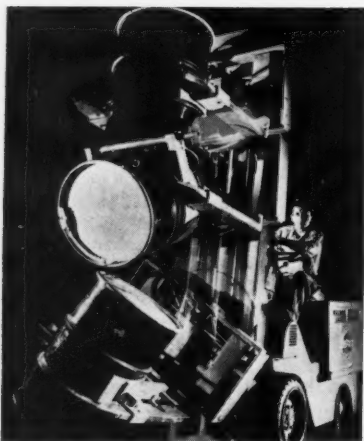
British-Built Bronzing Machine Available in United States

One of the newest bronzing machines made in Europe is now available in the United States through the Miller Printing Machinery Co., 1115 Reedsdale St., Pittsburgh, Pa. according to an announcement by R. B. Tullis, president of Miller. Sales will be coordinated with those of the Miller presses.

Soldans bronzers are movable and have an efficient air filtering system, according to their American agents. They also have an improved dusting-off band arrangement which produces clean sheets. Available in two styles, the Bronzmajor comes in 44- and 52-inch widths, while the Bronzminor comes in 30- and 37-inch widths.



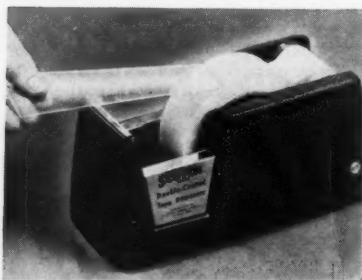
Miller Printing Machinery Company is agent for the Bronzmaster, British-built bronzing machine



Baker-Raulang "Octopus" picks up ink drum with ease. Multiple exposure photo shows variety of movements provided by truck

"Octopus" Handles Odd Shapes

A 4,000-pound capacity fork lift truck has been fitted with special attachments enabling it to handle different types of loads. Called the "Octopus," the machine has been announced by the Baker-Raulang Co., 1230 W. 80th St., Cleveland 2, Ohio. Besides handling regular pallet loads with the usual type of fork, the machine may be adapted to such items as ink drums, paper rolls and other odd-shaped loads.



This dispenser for double-coated tape was announced by Minnesota Mining & Manufacturing Co., St. Paul. It automatically strips off protective liner as it is pulled from roll. Weighing 9½ pounds, it handles No. 666 transparent or No. 400 paper backed tape. Tape is used for mounting pictures and cuts

Color Matching Lamp Gives Light With All Spectrum Colors

The Glover Tru-Hue lamp is now being offered by the Sinclair and Valentine Co., 611 W. 129th St., New York City. The lamp is named after W. Harvey Glover, president, Sweeney Lithograph Co., Belleville, N. J., where it was developed and has been in use for a number of years.

Said to supply the equivalent of June noonday light for color-matching purposes, the lamp is available now in two models. Both models have heavy cast iron housing with black crinkle lacquer finish. The 600-watt AC-DC model has a 12-inch color correcting disc, and a matching range of six square feet. The 1,000-watt model has a 20-inch disc, and the range is 12 square feet. The discs incorporate all spectrum colors and are protected by a sheet of Lucite designed to withstand temperatures up to 356° F. for two hours without blistering. An electric fan cools the light bulbs.

Tipmaster Electric Glue Tipper

A new all-electric glue tipper, known as the Tipmaster, has been announced by the Pierce Specialized Equipment Company, San Mateo, Calif. The machine has been developed from the Forslund Glue Tipper, for which manufacturing and distributing rights have been acquired by the Pierce firm.

With a one-unit glue fountain and tipper with transparent airtight cover, the new machine is said to prevent loss of glue and eliminate daily washups. The tipper weighs 65 pounds, making it a portable device. Simple and versatile, it may be fed from right, left, or straight ahead, any place on any size sheet, and uses a portable micro-switch permitting either foot or knee control. It is used for production of snap-out and carbon interleaved forms.

Non-Inflammable Press Cleaner

Kelite No. 28 is a newly-patented cleaning solvent useful for presses and rollers according to the manufacturer, Kelite Products, Inc., 1250 N. Main St., Los Angeles 12. The material is non-inflammable and non-toxic, making it especially useful as a cleaning agent for letterpress and litho ink rollers.

Plastic Binding Punch and Binder

New equipment for production plastic binding is being offered by the General Binding Corp., 812 W. Belmont Ave., Chicago 14. The manufacturer claims that an unskilled operator can produce 300 books an hour with the foot-powered punch and foot-powered binder. The Model 16 FP punch is an integral unit, complete with dies, frame and accessories. The Model 16 FB binding machine is said to do a neat job, producing a book which has a colorful binding and lies flat when opened. With each machine comes an assortment of bindings from 3/16- to 1½-inch diameter in nine different colors.



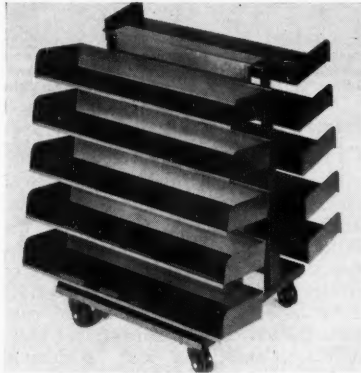
Model GB binder, with companion punch (not shown), are plastic binding equipment made by General Binding Corporation of Chicago

Spee-Dee Platemaking Machine

A new platemaking unit, designed especially to meet the needs of owners of Davidson and small Multilith presses, has been announced by Litho Engineering and Research, 3237 Eastlake Ave., Seattle 2, Wash. Called Spee-Dee, the machine is automatic, having a built-in exposure timer. Light source is a No. 2 photoflood lamp, which provides an unvarying intensity. With a good negative and using standard presensitized plates, the simplified operation prepares plates for the press in 10 minutes or less with no skill or experience necessary, according to the manufacturer.

Bantam-Sized Traveling Rack

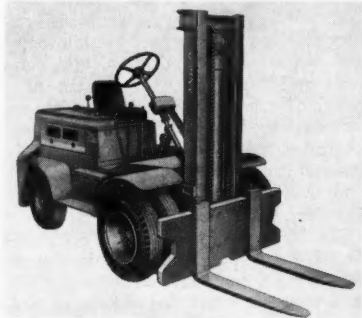
A new small-size traveling rack that occupies five square feet of floor space has been introduced by the All-Purpose Metal Equipment Corp., Rochester, N. Y. Called TR Jr., the new rack makes possible faster and more efficient handling of large quantities of printed matter. It has four casters, two of which are swivel and two rigid, making it easy to push through aisles and to turn around in its own length.



TR Junior, a new bantam-sized traveling rack

Yardlift-60 Is Redesigned

A new three-speed transmission and a new-style fork mounting plate assembly has been incorporated in the Yardlift-60 fork truck, according to the Clark Equipment Co., Battle Creek, Mich. The new transmission gives a smoother, easier shifting, and the low-speed gear has doubled the power of the truck, according to the manufacturer. It will climb a 24 per cent grade under full load.



Clark Yardlift-60 with redesigned features

Illuminated Pocket Magnifier

A 10-power, illuminated pocket magnifier designed for use on litho plates has been put on the market by the manufacturer, Colwell Litho Products, Inc., 616 5th Ave. South, Minneapolis 15. The magnifier gives a clear picture of the image area by means of a pen-light, which is set at a 23-degree angle. The field is illuminated with a brilliant light. A cut-away section of the lens mount enables the user to make corrections on lithographic plates. The device is also useful to printers, photoengravers, artists, and salesmen.

Cardboard Pallet Holds 3½ Tons

A new, expendable pallet for carrying 16 cartons of paper has been developed by the Kimberly-Clark Corp. of Neenah, Wis. Made of corrugated cardboard, the new pallet is used for unitized loads of all grades of the firm's line of coated and enamel book papers.

The company has developed what it calls the first successful cartons for coated paper. The new pallet gives large-volume users equipped with mechanical lifting equipment the advantages of quick handling and efficient storage of large loads, while retaining the benefits of carton packaging which appeal to small-volume users.

Unitized loads carry a minimum of 16 cartons of a single item, weighing an average of 2,400 pounds. The new pallet is lightweight for ease in handling and disposal, but strong enough for triple stacking. The unitized load is held together by glue.

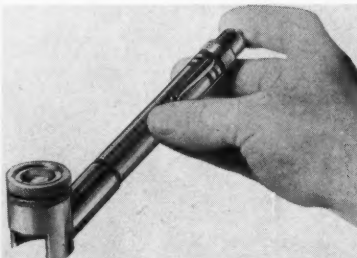
MarV-AI Letterpress Packing Used to Reduce Make-Ready

A new letterpress packing sheet, available in sizes to fit all presses, is being manufactured by Tileston and Hollingsworth Co., 211 Congress St., Boston 10, Mass. The inventors, Marvin O. Campbell and Albin R. Johnson, claim that it will effect as much as 20 per cent savings in make-ready time. The sheet has a plastic body, providing a point-of-contact resiliency with a special paper back assuring dimensional stability.

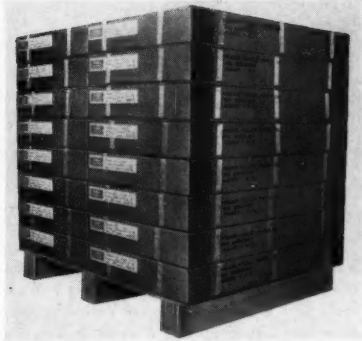
The material has had ample testing in actual use in the New England States and New York. The packing is used directly under the top sheet on a cylinder press, and replaces four of the tympan hanger sheets. A slightly lighter gauge of packing material is used with new type and cuts. In printing hard papers such as rag bonds where a little extra squeeze is required, the packing sheet is placed under one or two of the hanger sheets.

The sheet acts as a leveling agent in the press, helping to compensate for cylinder deflection, and, within limits, it absorbs excessive pressure. In parts of a form where pressure is comparatively lighter, the material maintains its printing pressure. Where impression is heavier, material is compressed.

After a few days of "rest," the compressed portions of a packing sheet resumed their normal dimensions.



CoLight magnifier is modern version of linen tester with built-in pencil-size light source



The all-corrugated expendable pallet holds over a ton of paper in "unitized" loads, composed of cartons joined with special glue. It's Kimberly-Clark's new packaging development

High-Gloss Ink for Cellophane

Excellobrite is a new fast-drying, high-gloss flexographic ink for printing on cellophane. It was recently introduced by Bensing Bros. & Deeney, 3301 Hunting Park Ave., Philadelphia 29.



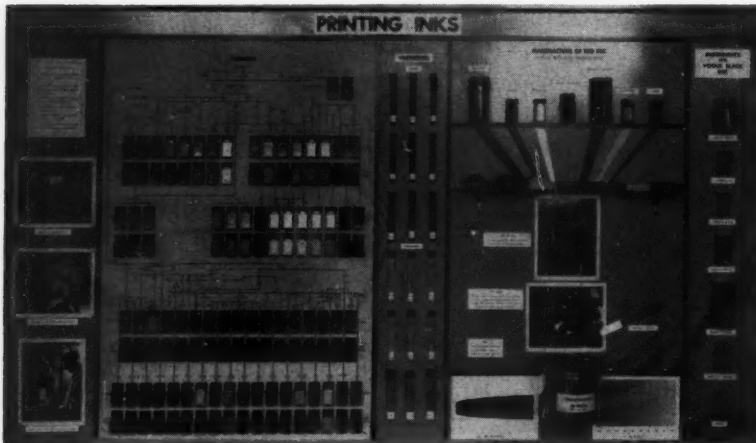
Walton dehumidifier, actuated by atmosphere moisture content, saves on power consumption

Aqua-Sorber Dehumidifier

Walton Laboratories, Irvington, N.J., have announced the Walton Aqua-Sorber Dehumidifier as the first unit of its type to include automatic control for reducing power consumption. Activated by atmospheric moisture content, the device operates only when necessary rather than at timed intervals. Other features include maximum air flow, easy removal of the water container, a hose connection readily accessible for permanent automatic water removal through drain piping, and a 1/5-hp motor said to provide 56 per cent more power than conventional 1/8-hp motors. All models have on-off switches and the dehumidifier is available with or without automatic control.



A new organization known as Printers and Lithographers of Des Moines, Inc., was formed in the Iowa city the latter part of January. Officers of the group are (l. to r.) Floyd Burgess, American Lithographing & Printing Co., treasurer; John W. Plummer, Ad Color Press, vice-president; Norris F. Crosby, Associated Lithographers, Inc., president; Richard S. Pierce, the Wallace-Homestead Co., secretary, and Houston Gray, Register and Tribune Co., director



A printing ink display was recently presented to the Pressmen's Home, Tenn., headquarters of the International Pressmen's and Assistants' Union by the National Association of Printing Ink Makers. The 6x12-foot three-panel exhibit shows actual samples of colors used in printing inks, illustrates how they are derived from basic raw materials, and demonstrates how the colors are combined with varnishes, driers and compounds to make the finished inks. Representing an investment of several thousand dollars in time and development, the display is modeled after a similar exhibit at Conde Nast plant, Greenwich, Conn., built by Joseph Chanko, plant manager

"T for Truth" is the new overseas campaign in propaganda battle of the cold war. Shown here is an air shipment of magazines ready to go with the blessing of (l. to r.) Don W. Martin, Oakland (Calif.) airport manager; A. R. Tommasini, public relations chairman of the International Association of Printing House Craftsmen, Inc.; Stewardess Vi Corrington; O. F. Beckwith, president, Associated Printing Industries, and Sherwood A. Nichols, vice-president of Transocean



THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Human Relations Important Topic Of PIA Presidents' Conference

Human relations, or the problem of making better use of human resources, aroused considerable interest at the Professional Conference for Presidents, sponsored by the Printing Industry of America, Inc., in Chicago, Feb. 5-6.

By listening to addresses and case histories on modern management philosophies, objectives, and techniques, and by exchanging ideas and experiences during the discussion periods, over 200 top executives of the printing and lithographing industry searched for a better understanding of their duties and responsibilities in business.

The sessions were opened when John M. Wolff, Jr., president of PIA, introduced Horace Hart, president of the Leo Hart Co., Rochester, and chairman of the PIA committee on general management, which planned the conference.

Management philosophy was discussed by the principal speaker, John B. Joynt, administrative engineering department, American Enka Corp.

A printing firm's president has responsibilities with respect to philosophy and objectives, organization, and controls and tools, according to the next panel of speakers. These three phases were covered by William H. Walling, chairman of the board, Rogers-Kellogg-Stillson, New York; Horace Hart, and J. R. Jackman, president of the Rumford Press, Concord, N. H.

Mr. Hart recommended an organizational chart, which he said does these things for a company: defines, clarifies, and assigns functions; delegates authority, gives balance to a company, determines responsibility, sets up continuity, provides for rapid expansion or contraction, and lightens the burden of top management and permits management to function properly. Organization for control will make president's job much easier and save his time and energy for concentrating on important executive duties.

Using the phrase, human relations, in its broadest sense to include business associates, suppliers, customers, and the public, Mr. Jackman said that it is "the most important responsibility of the chief executive."

A new question-and-answer technique was used at this session. Listen-

ers sat in groups of 12 each, forming "teams." Each team then developed its own questions, which were asked by a captain, resulting in a maximum of questions asked in the time available.

John D. Steward, vice-president, Bureau of National Affairs, Washington, who was the luncheon speaker, gave his program of recommendations for business under the new National Administration.

The Thursday afternoon and Friday morning sessions were given over to small group or seminar-type discussions of top management problems. Chairmen of six seminar groups were: F. C. R. Rauchenstein, president, Cavanagh Printing Co., St. Louis; A. F. Oakes, president, Charles Francis Press, New York; Felton Colwell, president, Colwell Press, Minneapolis; George F. McKiernan, president, Geo. F. McKiernan Co., Chicago; Lyman W. Jones, president of the Laurance Press, Cedar Rapids, Iowa, and Marshall R. Straus, president, Straus Printing Co., Madison, Wis.

In the evening a presentation of Work Simplification was given by three experts in the printing industry: Charles A. Conrard, personnel director, Western Printing and Lithographing Co., Racine, Wis.; Gordon R. Rohde, vice-president in charge of manufacturing, Reynolds & Reynolds Co., and Harold K. Crawford, work simplification director, Standard Register Co., Dayton.

Headliner on the Friday luncheon was Russell L. Putman, president of the Putman Publishing Co., Chicago, who spoke on "The Importance of Top Management." Top management, according to Mr. Putman, means leadership of a business, consisting of all the key figures at the top, plus the key figures of their-staffs.

Mr. Putman said top management has the responsibility of leadership in achieving these three goals of the business: to make a profit, to contribute something worthwhile to the economic and social welfare of both employees



John Wolff, president, and James Brackett, general manager of Printing Industry of America, discuss plans for 1953 Printers and Lithographers' Self-Advertising Exhibition and Awards, to be held at the 1953 convention

and customers, and to help protect and preserve the right to work, to achieve the better things for all, to carry on the American tradition that has built the best economic and business system the world has ever known.

"Better utilization of human resources" was the theme of the final session. William F. Gutwein, director of employee and public relations of the Fawcett-Dearing Printing Co., Louisville, and chairman of the PIA foreman's management committee, in his speech said that "The target of our interest and actions is people. We want them to do things properly, be loyal to us, not give us any trouble, and get along with each other, regardless of their job or position.

"Surveys prove that there are six other things employees consider more important than money, and, ironically, these things do not cost anything for management to provide. They nearly all fall in the category of human relations, including such things as dignity, recognition, self-respect, fair dealing, personal interest and consideration.

"For a company to obtain a good record, it is necessary that its labor-relations philosophy be clear, simple, and

PIA and Miller Self-Advertising Competition Announced for 1953

The 1953 Exhibition and Awards for Printers' and Lithographers' Self-Advertising were announced last month. Sponsored by the Printing Industry of America, Inc., and sparked, as last year, by the Miller Printing Machinery Co., Pittsburgh, the competition is open to non-members as well as members of the Printing Industry of America, Inc.

Eligible for entering campaigns or individual pieces produced between Sept. 19 and Oct. 23 this year are individuals, partnerships, companies or corporations engaged primarily in producing printed matter by the letterpress, lithography, gravure, silk screen or comparable processes.

Three top awards will be \$1,000 each, plus Benjamin Franklin statuettes. Winning entries will be exhibited at PIA's annual convention, Nov. 16-18, in Hotel Shoreham, Washington, D. C. Folders detailing the competition and explaining entry instructions are available from the Miller company, 1117 Reedsdale St., Pittsburgh 33, or from PIA at 719 Fifteenth St., N. W., Washington, D. C.

W. T. Clawson, Miller advertising manager, is still touring the country showing printers best entries in the 1952 competition, and stirring printers to make more and better use of their products for promoting their own sales. By April 10 he will have told his self-advertising story to 36 groups.

easy to carry out so that everyone from top to bottom can believe in it and follow it."

The problem of obtaining and developing good executive personnel was covered by L. A. Russ, director of management development programs for the Westinghouse Electric Co. Spencer Shaw, manager of the North Central Division of the U. S. Chamber of Commerce, gave an illustrated talk on "Communications with Employees."

Russell L. Putman, president, Putman Publishing Co., Chicago, spoke on "The Importance of Top Management" at a luncheon during the Printing Industry of America's Professional Conference for Presidents in Chicago February 5-6. Seated are (l. to r.) Col. H. R. Kibler, assistant to the president, W. F. Hall Printing Co., Chicago, and vice-chairman, PIA committee on Business Controls; Kenneth P. Morse, vice-president and general manager, Standard Register Co., Dayton, and chairman, PIA committee on business controls; Horace Hart, president, Leo Hart Co., Rochester, N.Y., and chairman of the PIA committee on general management which arranged the conference; James J. Rudisill, president Rudisill & Co., Lancaster, Pa., and vice-president, PIA; John M. Wolff, vice-president, Western Printing & Lithographing Co., St. Louis, president of PIA; and James Brackett, general manager of PIA. The PIA annual convention will be held in Washington, at Shoreham Hotel, Nov. 16-19





Visitors look over silk screen demonstration and exhibit during Printing Week at Rochester, N. Y. Over 2,000 attended show put on by Rochester Institute of Technology and graphic arts groups



"Pioneering in photo-journalism through electronic engraving," was the citation given to Bennett H. Fishler, publisher of the Ridgewood (N.J.) Herald-News (left) by John H. Clough, president of Fairchild Camera and Instrument Corporation. Presentation was made on fifth anniversary of the installation of a Scan-a-graver. Fishler was the first to use an experimental model of the electronic halftone engraver over a year before production models were put on the market. At the right is C. A. Harrison, vice-president in charge of commercial sales for Fairchild

Judges in Inland Daily Press Association 14th Annual Newspaper Typograpy Contest are shown judging contest entries; left to right, William T. White, in charge of advertising for Wiebolt Stores of Chicago; Dr. Albert A. Sutton, chairman, Department of Graphic Arts, Northwestern University, and William C. Wenninger, Advance Lithographing Co., Chicago. First place awards for outstanding typography went to Columbia (Mo.) Missourian, Marshfield (Wis.) News-Herald, Rochester (Minn.) Post-Bulletin, Appleton (Wis.) Post-Crescent, Chicago Daily News



New Standard Scale Adopted by American Photoengravers Assn.

A new standard scale for figuring photoengraving prices has been adopted by the American Photoengravers Association. With no major changes, the new Scale J clarifies the wording, corrects errors, and reflects changes that have occurred in the manufacturing process that have taken place in the 12 years since Form I scale was adopted.

Copies have been printed and may be obtained from the association by any photoengraving firm. Photoengraving buyers may get copies from suppliers.

The basic unit values on which charges are figured remain the same. Changes are in the side-notes, which give instructions for use of the scale, provide information concerning trade practices, and cover special or extra work and services made necessary by the nature of the copy or the end-product specified by the customer. The form is the same as for the previous scale.

Craftsmen Want 2,500 New Members

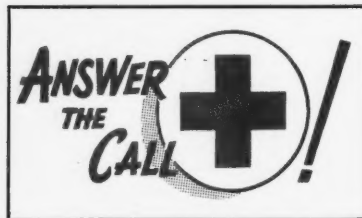
George Wise, Cleveland, chairman of the Membership Commission of the International Craftsmen, Inc., has recently sent out a questionnaire to all local club presidents seeking information and ideas for the 1953 membership drive. The goal is 2,500 new members by June 30. Prizes will be awarded at the annual convention in Dallas, Sept. 13-16, to the three clubs attaining the highest percentage gain within the three categories of membership.

S. Frank Beatty, Secretary, Graphic Arts Assn. of Illinois, Dies at 59

S. Frank Beatty, for 26 years secretary and general manager of Graphic Arts Association of Illinois, Inc., died Feb. 14 of a heart ailment at the age of 59. He had been in his office the previous day, but had been ill for many weeks.

At one time he was a cost accountant for the old United Typothetae of America, and subsequently was secretary of the printers' association of Winnipeg, Canada, then in the same capacity for the Typothetae of West Virginia, from which he came to Chicago as an assistant secretary of the then Master Printers Federation of Chicago in 1926, now called the Graphic Arts Association of Illinois.

He was one of the organizers of the Printing Industry of America, Inc., and was a member of its executive committee. He was also an organizer, and president for several terms, of the Graphic Arts Executives Association.



Direct Mail Association Selects Managing Director, Assistant

William B. Henderson has been selected as new managing director of the Direct Mail Advertising Association to take the place of Frank Frazier who recently resigned as executive director.



William Henderson

Jack Lord

Mr. Frazier is returning to industrial advertising and sales promotion work. Mr. Henderson assumed his new duties March 2.

The association's board of governors also announced the creation of a new post, assistant managing director, and the appointment of Jack Lord for this office. Mr. Lord will serve as editor of the *Newsletter*.

Mr. Henderson served as executive vice-president of the Air Conditioning and Refrigerating Machinery Association for many years. Mr. Lord has been assistant advertising manager for the Research Institute of America.

Twelfth Western Books Exhibit In San Francisco March 16

The opening exhibition of the 1953 Western Books is scheduled for Los Angeles and San Francisco, March 16. This year's show will be the 12th annual judging of books produced in the Western states. The selection, sponsored by the Rounce and Coffin Club, is made to stimulate high standards of book design and printing, and to acquaint the public with the quality and number of books published by Western printers.

Jurors for this year's show were Theodore M. Lilienthal of the Roxburgh Club, San Francisco; Dr. Marcus E. Crahan, Zamorano Club, Los Angeles, and Richard J. Hoffman, Rounce and Coffin Club, Los Angeles. Tyrus G. Harmsen and Graydon E. Spalding are chairmen of the show.

Following the initial exhibit, the books will be on view during the year at 30 public and university libraries in the West.

Report of the PIA Convention

A 48-page booklet giving the proceedings of its sixty-sixth annual convention has been published by the Printing Industry of America, Inc. The publication contains the complete text of 25 speeches given at the convention. General topics covered included "Cuts Costs," "Increase Productivity," "Sell More," and "Industrial Relations." Gen-

eral talks reproduced were those given by Arthur A. Wetzel and John Wolff, Jr., retiring and present presidents of PIA, respectively.

Point-of-Purchase Exhibition

Ninety of the nation's top-flight designers and manufacturers of point-of-purchase displays will unveil their products at the exhibit and symposium, sponsored by the Point-of-Purchase Advertising Institute, in the Palmer House, Chicago, March 31-April 2. Ten thousand buyers of store displays are expected to see the new ideas and developments in the field of advertising at the "pay-off-point."

Proceedings of Make-Ready Meeting

The proceedings of the Chicago conference on make-ready and premake-ready have been made up into a book which is now available. Those who attended the meeting and members of the Research and Engineering Council, which sponsored the conference, will receive a copy. Others may obtain a copy by sending \$10 to the Research and Engineering Council of the Graphic Arts Industry, 719 15th St., N. W., Washington 5, D. C. Those who attended the conference agreed that a great deal of worthwhile information on the subject was given, and that the proceedings form a "veritable textbook."

Cutting make-ready costs,

speeding up presses, saving on ink



... these are some of the direct

benefits of molded rubber plates.

The commercial rubber platemaker

in your area can show you how to

effect savings on jobs going

through your shop right now.

We can put you in touch with him.

For 21 years
leading supplier to the
rubber plate
industry.

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MATERIALS AND METHODS FOR BETTER PRINTING WITH RESILIENT MOLDED PLATES

132 Humboldt Street, Rochester 10, New York

COMPLETE SERVICE TO PRODUCERS OF

RUBBER PLATES FOR PRINTING BOOKS



ENVELOPES



BUSINESS FORMS



BAGS, LABELS AND WRAPS



AND ALL MANNER OF UNIQUE SURFACES.

Lecturer, Designer on Executive Staff of Baltimore Printer

Kent D. Currie has become a member of the executive staff of Schneidereith & Sons, one of Baltimore's oldest printing companies. Mr. Currie was for many years sales manager of the Pittsburgh Plate Glass Co., and has long been active in merchandising and advertising, and is nationally recognized in the printing and typographic fields. Two books of his



Kent D. Currie

design were included in the *Fifty Best Books*.

Mr. Currie has written extensively on printing, typography and book col-

lecting, and for several years was guest lecturer at William and Mary College on typographic design.

Schneidereith & Sons, now 104 years old, has recently received two awards from the American Institute of Graphic Arts. One award was for the centennial history of the Western Maryland Railway, another for a comprehensive catalog of fine paper sampling for the Hamilton Paper Company of Miquon, Pa., both of which appear in the Institute's current "Printing for Commerce" exhibition.

San Antonio Group Elects for 1953

The Printing Industry of San Antonio, Inc. has elected Elmer R. Crumrine president and chairman of the board for 1953. William C. Clegg, Jr., is the new vice-president and H. O. Braunholz is secretary-treasurer.

The board of directors includes Mr. Crumrine, Mr. Clegg, Mr. Braunholz, Nathan Cytrin and Archie Whitehurst.

Edward B. Batchelor Named Jones Press Vice-President and Director

Edward B. Batchelor has been elected vice-president and director of Jones Press, Inc., Minneapolis advertising printing - lithographing firm.

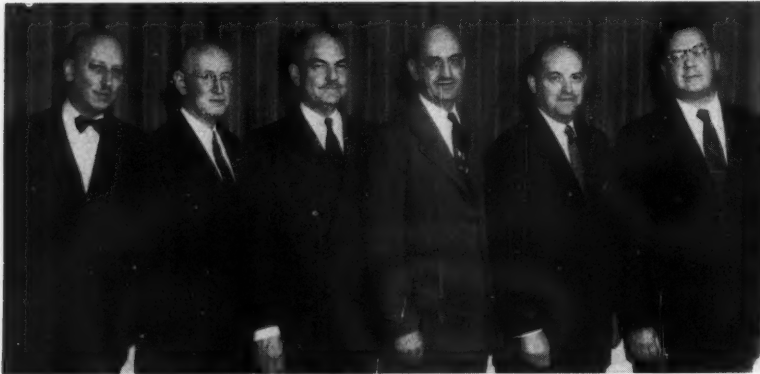


Edward Batchelor

Mr. Batchelor, for 26 years active in the Twin Cities lettershop and graphic arts circles, has been associated with the Jones firm since 1937 as account executive except for two years of Navy duty.

He is a member of the Minneapolis Advertising club, Athletic club, and is a director of the Christian Business Men's committee.

President Lowell F. Jones announced receipt of the company's third consecutive annual "Best of Industry" award from the Direct Mail Advertising Association, New York, for excellence of printed direct mail advertising produced by the Jones firm.



William H. Walling, president, New York Employing Printers Association, recently spoke at the annual dinner of the Printing Industry of Pittsburgh on "What's Ahead for Printing." Officials present included (l. to r.) Robert H. Caffee, William G. Johnston Co., past president of the Printing Industry of America; A. S. Wentworth, Printing and Publications Div., Westinghouse Electric Corp., national director of PIA; Mr. Walling; H. M. Fritz, William G. Johnston Co., president of PIP; William T. Clawson, Miller Printing Machinery Co., general chairman for the dinner, and Robert F. Hostetter, executive secretary, Graphic Arts Trade Association Executives

Milwaukee Group Uses Tests To Evaluate Printing Personnel

A unique selection and testing program for junior executives has been started by the Milwaukee Graphic Arts Young Executives group under the direction of Harold Norder of the Wetzel Brothers Printing Co. The Marquette University Guidance Center is assisting.

Individual development and comparison with other industry groups are shown by a series of tests on graphic arts personnel. Employers are able to benefit by utilizing special skills to greater advantage and the individual is able to overcome known weaknesses through training courses.

Plans are being made to expand the testing to include sales personnel, selection and testing of apprentices.

McCormick-Armstrong Official To Head Technical Short Course

A short course for industrial editors will be given by Oklahoma A. and M. College, Stillwater, Okla., March 23-28. Head of the study session will be W. J. van Wormer, Jr., the vice-president in charge of the creative department of the McCormick-Armstrong Co., large Wichita, Kan., printing and publishing firm. Under van Wormer's direction, the company magazine, *Impressions*, received four top publication honors in 1952, including the American Institute of Graphic Arts award, and National Lithographers Association award.

The short course will help editors to solve publication problems, learn new methods and techniques and refresh knowledge on mechanical and production matters. Information and reservations may be obtained from Clement E. Trout, Department of Technical Journalism, Oklahoma A. and M. College, Stillwater, Okla.



William H. Gove, sales development manager of Minnesota Mining & Mfg. Co., receives engraved wrist watch in appreciation of his address at Printing Week dinner in Philadelphia. Shown here assisting in the presentation are: (l. to r.) Ralph V. DeKalb, president, Alfred J. Jordan, Inc., and president of Printing Industries of Philadelphia, Inc.; Mr. Gove; Thomas McCabe, Jr., public relations director of Printing Industries of Philadelphia, Inc., and general chairman of Printing Week committee; and Alfred T. Snowden, president of Philadelphia Paper Association

Sol Hess Dies; Was One of World's Great Type Designers

(See tribute to Hess, page 28)

Sol Hess, art director of the Lanston Monotype Machine Co., Philadelphia, and one of the world's outstanding type designers, died suddenly Jan. 30 while visiting at the home of a friend.

Mr. Hess, 66, had but recently been released from the hospital after three months' treatment for a serious heart ailment, when he was thought well on the road to recovery.

Born in Philadelphia on Nov. 23, 1886, Mr. Hess as a young man won a scholarship at the School of Industrial Art in that city. In 1902, shortly after his graduation, he became associated with the Monotype Company and began a career which is probably unequalled in the history of typography.

For fifty years this modest, self-effacing designer, so completely absorbed in his art that he never married, labored, not only in the creation of new type faces, but also as an adapter and fitter of types to make them of greater value to the typographer and printer.

Through his talented hands passed the thousands of characters in hundreds of Monotype faces in a variety of sizes from 6 to 72 point in the process of conversion into Monotype matrices.

He was a creative designer of great virtuosity in his own right, having designed some fifty type faces. His *forté*, however, was the development of "type families," in which field he had no equal. His types are daily seen and read


around the world. Much of his work was commissioned by such firms as Curtis Publishing Company, Crowell-Collier Company, Sears Roebuck, Montgomery Ward, Yale University Press and World Publishing Company.

A member of the American Institute of Graphic Arts and the Philadelphia Graphic Arts Forum, he was a widely-known speaker and writer on the subject of typography. He was a close friend of, and collaborator with, the late Frederic W. Goudy, whom he succeeded as art director of the Lanston Monotype Machine Company, upon Goudy's death. He was also closely associated with such other world printing figures as Bruce Rogers, William

Dana Orcutt, Stanley Morison, and Carl Purington Rollins.

Early in January he was selected by the *Trade Compositor*, official publication of the International Typographic Composition Association as "The Type Man of the Year 1952," for "his contributions to the effectiveness of the printed word through the design, adaptation, and fitting of useful and beautiful type faces over half a century."

No greater tribute can be paid him than the statement of his lifelong friend, Frank M. Sherman, executive director of the I. T. C. A.: "His work is more widely used than the work of any other type designer in the history of the art."



ANILINE PRESS
FOR
COMMERCIAL PRINTERS

- LOW COST MACHINE INVESTMENT
- HIGH SPEED, CONTINUOUS FEED OPERATION
- EXCELLENT COLOR REGISTER

Answers to It's a Quiz

Here are the answers to the quiz on page 42. What is your score?

1. Silk screen.
2. Ink chalking on the sheet — stiffen ink to correct.
3. Ink won't dry, causing bindery delays, offset and smearing.
4. To test moisture content in paper.
5. Plastics, where make-ready wears out type forms very fast.
6. To level and rectify defects in plates, and add pressure.
7. At one time they were all proof-readers.
8. Grain in the image areas.
9. Run sheets through again with heater, and/or use a special dusting powder.
10. Monotype.
11. Difficulties in conversion of large sizes; $8\frac{1}{2} \times 11$ inches is close to 51×66 picas, but 25×38 inches is not 150×228 picas, it is about $150\frac{1}{2} \times 228\frac{3}{4}$ picas. If one inch exactly equalled 6 picas, it would be a cinch.

CHECK THESE FEATURES

- ✓ Hairline register original and duplicate sheets
- ✓ Quick job change-over, no press make-ready time
- ✓ Interchangeable cylinder sizes
- ✓ 30" press prints all basic sizes ($8\frac{1}{2} \times 11$, 5×9 , 9×12 , 19×24 , 24×38 etc.)
- ✓ Sidewise and spherical register . . . while press is in operation
- ✓ Prints one to six colors, two sides at same time

Write for complete information.
New York • 55 West 42nd St.

Ideal for economical production of multiple form printing — sheeting — collating

New printing jobs and profits are yours with modern, low cost, Hudson-Sharp ANILINE equipment. On this press and sheeter unit you can produce single and multiple business forms, including carbon paper inserts in a single "once through" operation. Prints on one or both sides of sheet in from one to six colors — at exceptionally high speeds! ANILINE printing offers ease and quickness of job changeover, lower operating costs, larger ink savings, compact job (plate) storage, excellent register control and better quality reproduction — with lower capital investment. Press and sheeter unit shown also includes numbering, perforating, slitting and folding devices. A money-maker on letterheads, transparent film label printing and publishing, too.

HUDSON-SHARP
MACHINE CO. • GREEN BAY • WIS.

Manufacturers of

Printers, Embosser, Folders, Intaladders, Waxers, Laminators, Wrapping Machines, Core Winders, Packaging Presses, Creepers and Napkins, Toilet Tissue and Paper Towel Units.

Prints two sides at one time!



Paper Men Gather in New York For Annual Convention Week

Paper Week in New York City, Feb. 16-20, attracted around 2,000 mill executives, technical, equipment, supply men and salesmen from all parts of the country to the 76th annual convention of the American Paper and Pulp Association and the 31st annual meeting of the Technical Association of the Pulp and Paper Industry. They reviewed 1952 as a year when the industry operated at more than 90 per cent of capacity, and they heard APPA's president, Sydney Ferguson, Mead Corp., forecast for the nearby future at least a relatively

stable and favorable position compared with other major industries.

E. W. Tinker, APPA executive secretary, reported figures indicating that by this year's end total paper and paper-board capacity increase over 1950 output should be 11.2 per cent. Allowing for all factors affecting demand, including temporary dislocations, he saw the industry facing a bright outlook for the next 10 or 20 years.

APPA sessions carried an optimistic tone reflecting the fact that the industry completed its inventory readjustment last year and is on the upswing once more. Discussing the importance of men and ideas, Ernest Mahler, the Kimberly-



Klaus Landsberg (left) receives Ben Franklin award for his outstanding contribution to the graphic arts. Alerton Jeffries, past president of the Printing Industries Association, made the presentation at the Printing Week dinner in the new Statler Hotel in Los Angeles, Cal.

NO SEALING PROBLEMS WITH THESE BOND ENVELOPES

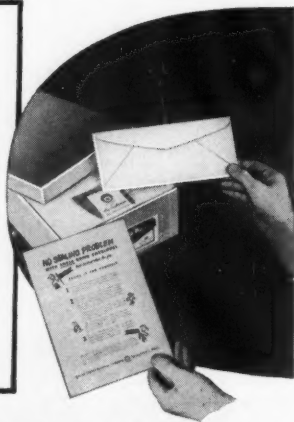
Academy
Acceptance
Advance
Advocate
Agawam
Artesian
Atlantic
Brightwater
Brightwater Script
Brown's Linen
Brown's Fine
Certificate
Chieftain
Clydesdale
Cockletone (Hammermill)
Cold Springs
Congress
Contract
Coupon
Defiance
Delvelope
Densor 25 Opaque
Densor 50 Opaque
DeVenne Smooth
Diamond
Edgemont
Edgeworth
Empire
Esleeck Air Mail

Ezerase
Fineweave
Forward
Greylock
Guardian
Hammermill
Hammermill Cockletone
Hamilton
Hamilton Script
Heritage
Highway
Holmesdale
Keith
Laconia
Lenox
L'Envoi
Linen Record
Lynflax Parchment
Management (Hammermill)
Merit
Millbrook
Millers Falls
Millers Falls
Opaque Parchment
Neenah
Old Council Tree
Old Deerfield
Old English
Old Hampden

Old Hampshire
Old Treaty
Parsons
Parsons' Scotch
Linen Ledger
Permanized Parchment
Permanized Opaque
Plover Bond
Plover Letter
Quality
Ravelstone
Research
Shelburne
Strato Air Mail
Success
Surety
Surrogate
Titan
Trojan
Valley Forge
Valley French
Victoria
Volume
Weston Bond
Weston's Opaque Script
Whippet (Hammermill)
White Crest
Winchester

Now you can offer your customers perfectly matching envelopes for all their bond stationery — with the assurance they'll seal perfectly every time... thanks to GRIP-QUIK, the special U.S.E. seal flap gum that really seals bond envelopes.

Be sure to return the insert (that tells your customer about this special service) to the box after imprinting. He'll appreciate it.



UNITED STATES ENVELOPE COMPANY
SPRINGFIELD 2, MASSACHUSETTS
14 Divisions from Coast to Coast

E-1P

Clark Corp. board chairman, stressed that the industry's security will depend on "unrelenting research for improvement, instead of financial reserves."

R. A. McDonald, Crown-Zellerbach Corp., formerly the National Production Authority's administrator, discussed the topic, "Government Is Your Business."

Reuben Robertson, Champion Paper and Fibre Co., former Wage Stabilization Board member, discussed community relations. Other speakers and topics included J. A. Quinlan, vice-president of St. Regis Paper Co., new developments in paper-making machinery; Harry Moore, president, Beloit Machine Works, waste paper utilization; Dr. Louis T. Stevenson, former APPA economist; D. C. Everest, the Marathon Corp. chairman; and Raymond Moley, who told the Writing Paper Association's 92nd annual meeting what can be expected from the new Administration. APPA divisions staged sessions for viewing current and future paper supply and other prospects and problems.

Sydney Ferguson was reelected APPA president and Don Leslie (Hammermill Paper Co.) was renamed first vice-president.

The Salesmen's Association of the Paper Industry elected David Cheever, Jr., Hollingsworth & Whitney, president.

New TAPPI president is George H. Pringle, Mead Corp. He succeeds K. P. Geohegan, Howard Paper Mills. TAPPI's gold medal was presented to Roger C. Griffin, now retired after long service for Arthur Little Co., Cambridge, Mass.

Hazel Heads Gravure Association

John E. Hazel, rotogravure superintendent of the *New York News*, was elected president of the Gravure Technical Association at the group's annual meeting in Chicago Jan. 28-30. He succeeds Len S. Pinover, Intaglio Service Corporation, New York, who has been president since the start of the organization four years ago.

R. H. Prew, Nashua Corporation, was elected vice-president; Frank A. Sportelli, International Color Gravure, secretary, and Edward S. St. John, Halpin, Keogh & St. John, assistant secretary.

Book Designer Retires From University of Chicago Press

The University of Chicago's top typographer, Herbert J. Bauman, retired recently to grow dahlias on his Syracuse, Ind., farm after completing a career which included the designing of 1,500 books for the University's press.

Born in Fremont, Ohio, where he served an apprenticeship at the printing trade he came to Chicago in 1907 to work for the Rogers Printing Co. The University Press was eager for its base-



Herbert J. Bauman, chief typographer for the University of Chicago Press, with some of the books he designed during 43 years he spent with the firm before his recent retirement

ball team to win the printing trades league championship in 1909 and persuaded Bauman to work for it on the basis of his skill as a catcher.

He rose from compositor to foreman of the composing room, then assistant superintendent and in 1928 was made chief typographer. Books he designed have won for the press a reputation for high quality and excellent design, and a number of them have been chosen for the Fifty Best Books.

Screen Process Printing Group Works on Problem of Drying

The problem of ink drying was discussed at a recent meeting of the Screen Process Printing Association committee on research in Cleveland. The program featured detailed descriptions of three drying installations that had proved practical in shop operation. The descriptive talks were given by Milton Grant, president, Silk Screen Process Co., Cleveland; John Key, president, Admiral Screenprint Corp., Chicago, and Jack Simmons, president, Chromart Co., Philadelphia.

Reasons for the slow drying of inks were summarized by Victor Strauss,

Pied Piper Press, New York City, who said that the great versatility of the process makes it difficult to standardize, and the thickness of the layer of ink, which is from 8 to 30 times thicker than in other processes.

Mr. Grant's device for speeding drying consists of an overhead conveyor fitted with heating elements. The machine takes little floor space. Mr. Key's successful installation also consists of a conveyor which relies on the application of heat and air. Mr. Simmons thought that it was easier to concentrate on mechanical means of taking the work away from the press and allow normal time for drying. His solution

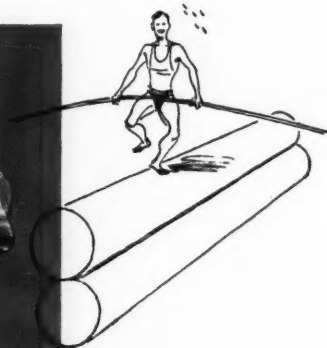
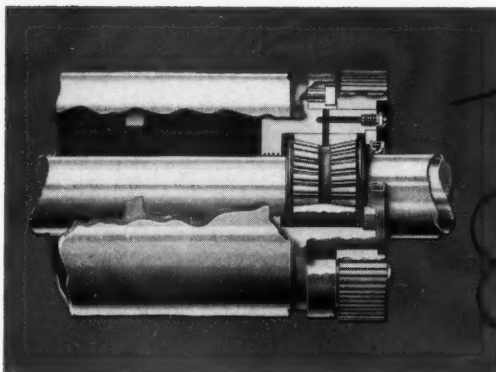
was to stand the cardboard sheets on edge with one inch space between them, so that 100 cards take only eight or nine feet of racking.

Several ink firms were represented and participated in the discussion.

Preparing 1952-53 Ratio Study

The Printing Industry of America has mailed to member firms forms for its 1952-53 Ratio Study. The preliminary Ratio Study, based on the first 200 reports received, will be published about April 1. This preview of the industry's operating experience and profits will cover reports received not later than March 1.

Miller E.B.CO *Balanced Cylinders*



The Cylinders on the Miller E.B.CO 22 x 34 Offset Press run on large precision Timken tapered roller bearings to eliminate friction, prevent wear, maintain permanent alignment, save power, simplify lubrication and reduce maintenance.

Write today for the new booklet fully describing the Miller E.B.CO. 22 x 34 Offset Press.

MILLER PRINTING MACHINERY COMPANY

1115 REEDSDALE ST. PITTSBURGH 33, PENNA.

DO YOU KNOW THAT...

DON H. TAYLOR, executive vice-president, New York Employing Printers Association, has been appointed a member of New York City Board of Education's Advisory Board for Vocational and Extension Education.

RAY LAWSON, founder and chairman of the board, Lawson & Jones, Ltd., London, Ont., printers and lithographers, is Canadian Consul General in New York City. He is a former lieutenant-governor of Ontario.

HOWARD C. DRAKE, proprietor, Drake Press, has received the Baltimore Board of Trade "man of the year" award in recognition of his membership committee work. He is board director, and heads the aviation committee.

JEAN WHITE, printing and publishing production specialist, and a past president of the Club of Printing Women of New York, is now assistant to **HARRY WOLFE**, executive vice-president, Davis, Delaney, Inc., New York City. She has charge of purchasing, expediting and quality control of outside purchases.

January graduates of the New York School of Printing's high school department have dedicated their *Type-Hi* yearbook to **LAURENCE H. VICTORY** who is the president of New York Typographical Union No. 6, and a member of the School for Printers' Apprentices of New York advisory board.



Eugene Lederer is shown here being congratulated on his appointment as vice-president by Harry Gould, president, Reinhold-Gould, Inc., New York paper merchandising firm

Bound books, catalogs and other pieces produced by collytype and offset were exhibited by **MERIDEN GRAVURE CO.**, Meriden, Conn., Feb. 13-March 6 in the Stevens-Nelson Paper Corp. office, New York City. Items included a collytype facsimile of Gribelin's *Book of Ornaments*, and a hand-colored collytype reproduction of Thackeray's original manuscript for *The Rose and the Ring*.

CURTIS FRANK, executive vice-president, Reuben H. Donnelley Corp., has been appointed chairman of the Graphic Arts Division for the New York Heart Fund's 1953 campaign. **CHARLES B. TICHENOR**, also of the Donnelley organization is Mr. Frank's vice-chairman. The New York Heart Association is seeking \$1,000,000.

New officers of Edward Stern & Co., 82-year-old color and offset house in Philadelphia, are **JOSEPH MATLACK**, president; **WALTER GOLDSMITH**, vice-president and secretary; **HAROLD LESHNER**, vice-president and treasurer. Charles Weyl continues as board chairman, Maurice Segal as president, Raymond Blattenberger as senior vice-president, Alan B. Kirschbaum as vice-president.

ERNEST SCHMATOLLA, prominent production technician and for many years a teacher of the New York Employing Printers Association's estimating and production classes, is now purchasing agent and technical consultant for Publishers Printing Co. **STANLEY WALKWITZ** has taken over Mr. Schmatolla's former service in charge of estimating and selling.

C. E. SHEPPARD, who established the C. E. Sheppard Co., Inc., 53 years ago, has retired as president, and is now board chairman of this Cesco loose-leaf equipment manufacturing business in Long Island City, N.Y. Succeeding him as president is his son, John W. Sheppard, formerly executive vice-president.

Figures released by the Direct Mail Advertising Association show that total direct mail dollar volume for 1952 climbed to \$1,171,088,984, a rise of 10.8 per cent over the 1951 total.

ROBERT C. WATSON has succeeded the late **JOSEPH S. RAUSCHER** as production manager, Eastern operating division, American Colortype Co., Clifton, N.J. Mr. Watson joined the company as a messenger 19 years ago and became assistant production manager in 1936. Mr. Rauscher, who died in January, had been with the company since 1925.



Salesmen of the Miller Printing Machinery Company recently attended general sales conference at the company's offices in Pittsburgh. Vice-president E. A. Searle, Jr., told plans for the coming year, including announcement that the firm would be agent for Soldans, Ltd., London



The Gummed Products Company, Troy, Ohio, recently held its annual meeting at which this group of men was present. Sales plans for 1953 and policies were discussed. The meeting was spiced with attendance at an ice hockey game, and a banquet at the Biltmore Hotel in Dayton



Sales and administrative personnel of Paper Manufacturers Company at annual meeting in Philadelphia. Dr. Josef Daikeler, president, Dyco Institute of Tested Selling, discussed effective salesmanship. Tape recording made proved to be valuable since Dr. Daikeler died 12 days later

EARL A. CRAWFORD, formerly president of Crawford, Inc., engineers and manufacturers of printing presses, has recently organized a new firm to be called the E. A. Crawford Company. Located at Providence, R. I., the new firm will not engage in machinery manufacturing, but will give a consulting and machine designing service to the graphic arts and paper converting industry.



Earl Crawford



Albert Hailparn

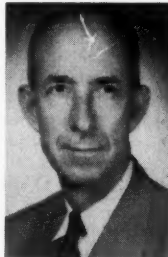
ALBERT HAILPARN, president, Einson-Freeman, Inc., Long Island City, N. Y., offset lithographers, served as chairman of the Legal Aid Society's annual fund raising drive in New York City. He also heads the Einson-Freeman Foundation, Inc., a non-profit philanthropic group.

OSCAR H. STEINER, chairman of the board for the past 12 years of Turner Printing Machinery, Inc., Cleveland, Ohio, has retired and disposed of his interests. As one of the co-founders of the firm in 1922, he will continue to serve in an advisory capacity and will have an office at the Cleveland address.

ALBERT L. KOLB, manager of the printing department, Marine Trust Company of Western New York, Buffalo, has recently been elected assistant treasurer of the bank. Mr. Kolb is treasurer of the International Association of Printing House Craftsmen. He is a past president of the Buffalo Craftsmen Club and a member of Buffalo Advertising Club.



Albert L. Kolb



Claude Beaver

CLAUDE R. BEAVER has been added to the sales staff of the new Atlanta, Ga., branch of the Ideal Roller Mfg. Co., 603 Parkway Drive, N. E. He has had practical experience on both rotary and letterpresses and has previously sold machinery and supplies in the south.

ALBERT E. KENNEDY has been named art director for the Todd Company, Rochester, N. Y., check printing specialists. Kennedy has been in charge of check design and manager of the sketch department since 1946.

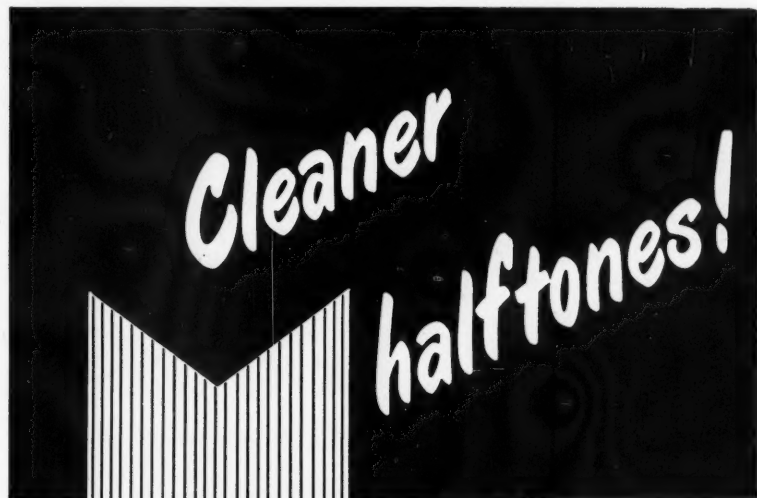
R. R. HEYWOOD, Sr., one of the three founders of R. R. Heywood, Inc., New York City lithographing house celebrating its 50th anniversary, is now chairman of the board, and has been succeeded as president by R. R. HEYWOOD, Jr. New vice-president and treasurer is R. R. HEYWOOD III. DONALD S. KELLEY, formerly sales manager, Polygraphic Co. of America, has joined the company as vice-president in charge of promoting commercial and advertising sales.

E. A. FOWLER, who is well known to printers in the South and Southeast, has been appointed sales representative for the Julian K. Roberts Printing Machinery Co., Atlanta, Ga.

EDWARD B. BUSBY, vice-president of R. R. Donnelley & Sons Co., is in charge of the campaign for contributions to the Chicago Red Cross from more than 100,000 persons employed in the printing, advertising and amusement industries. The goal is \$4,275,000, an increase of \$525,000 over 1952.

JOHN E. COGLEY has succeeded E. AMES HILPERTS as executive director of Metropolitan Lithographers Association, New York City. Mr. Hilpert is now associated with Kindred, MacLean & Co., Inc., offset lithographers in Long Island City.

ANGELO PUSTORINO, Daniel Murphy & Co., Inc., now heads the Litho Club of New York City.



Adjust your inks to varying pressroom conditions and get uniform ink consistency without adjusting ink flow. Increase affinity of ink to paper, improve the quality of your finished product!

TRIAL ORDER

Send for an 8 lb. Trial Order on our unconditional guarantee of complete satisfaction or your money back.

CENTRAL COMPOUNDING CO.

1718 N. Damen Avenue • Chicago 47, Illinois

IN CANADA: Canadian Fine Color Co., Ltd. • Toronto

EXPORT DIV.: Guiterman Co., Inc., 35 S. William St. • New York 4



NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

Booklet on "The Aniline Story"

"The Aniline Story," a booklet, has just been issued by the National Aniline Division of Allied Chemical and Dye Corp., 40 Rector St., New York 6, N. Y. It tells about man's first commer-

cial synthetic organic chemical and describes its many present and future uses. Originally responsible for the development of the vast synthetic dye industry, aniline has also become important in the manufacture of drugs, medicines, photographic film, rubber tires, and hundreds of other uses. It is used in flexographic printing.

Evolution of Halftone Screen

Alliance Paper Mills Ltd., Toronto, Canada, has issued "The Evolution of the Halftone Screen," in the form of an advertising booklet. The article is by Jacob Kainen, curator, Division of Graphic Arts, U. S. National Museum.

Folder on British Metal Flux

An illustrated folder describing Brimulta Printing Flux has been issued by Multiple Acting Flux Ltd., 336 Watford Way, London, N. W. 4, England. The flux is said to be a superior product, enabling printing plants to clean their metal effectively and separate any metal from the dry, metal-less dross. The folder gives instructions and describes the action of the flux, which is available in powder, grain and slab form.

Trojan Gunned Offset Enamel

Gunned Offset Enamel, No. 423, has been added to its Trojan line by the Gunned Products Co., Troy, Ohio. The new paper is said to have an excellent finish on the printing side, and may be processed by either letterpress or offset. It is especially designed for labels, including work requiring multi-color high-gloss ink.

Bulletin on Champlain Sheeter

The Champlain Co., 88 Llewellyn Ave., Bloomfield, N. Y., offers a four-page bulletin on its new high-speed sheeter. Six photographs show the sheeter in operation and the text explains operating details. A table gives complete performance data on the machine, which converts the web into cut sheets.

Dayco Ink Separator Broadside

A new folder and a new broadside have been issued by the Dayton Rubber Company, Dayton, Ohio, on their line of Dayco ink color separators. The folder is printed in seven colors by going once through a two-color press. The Dayco system uses a fountain divider in connection with a color separator attached to the rollers.

Folder Describes Format Enamel

The Champion Paper and Fibre Co., Hamilton, Ohio, has issued an eight-page folder featuring its Format Enamel stock. Text stresses Format as an economy sheet, and six large 120-line screen halftones reproduced on 70-lb. stock indicate performance as well as quality results obtainable under normal pressroom conditions.

Scotch Tape Dispensers Shown

A new eight-page booklet shows "America's most complete line of taping machines and dispensers" for use with the 200 "Scotch" brand pressure-sensitive tapes. Picturing 49 dispensers and taping machines, the booklet is available on request from the Minnesota and Manufacturing Co., 900 Fauquier Street, St. Paul 6, Minn.

Electric Heating Pots, Devices

General Electric, Schenectady, N. Y., has issued a new catalog with information on its Calrod electric heaters and heating devices. Automatic electric glue pots for use in binderies, and soft-metal melting pots for possible use in printing plants are in the items shown.



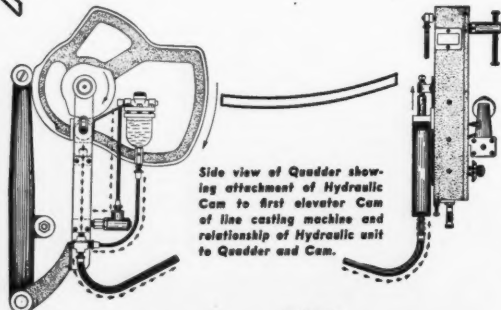
The STAR HYDRAULIC Quadder PERFORMS BETTER!

Because it is actuated by a separate cam and a hydraulic system, the new, improved Model F Star Quadding Attachment assures steady, uninterrupted, better performance!

There is positive movement and control of Vise Jaws . . . motion is soft and uniformly smooth. During casting process, Vise Jaws remain firmly locked. Operation of the Star Quadder is independent of the machine to which it is attached . . . can be installed on any Linotype or Intertype machine regardless of age. Maintenance is simple and low in cost. Write us today for full details.

HERE'S NEWS FOR
PRESENT
STAR QUADDER
OWNERS!

The Hydraulic Actuation Unit of the new Model F Quadder can be attached to **any** outstanding Star Quadder.



Side view of Quadder showing attachment of Hydraulic Cam to first elevator Cam of line casting machine and relationship of Hydraulic unit to Quadder and Cam.

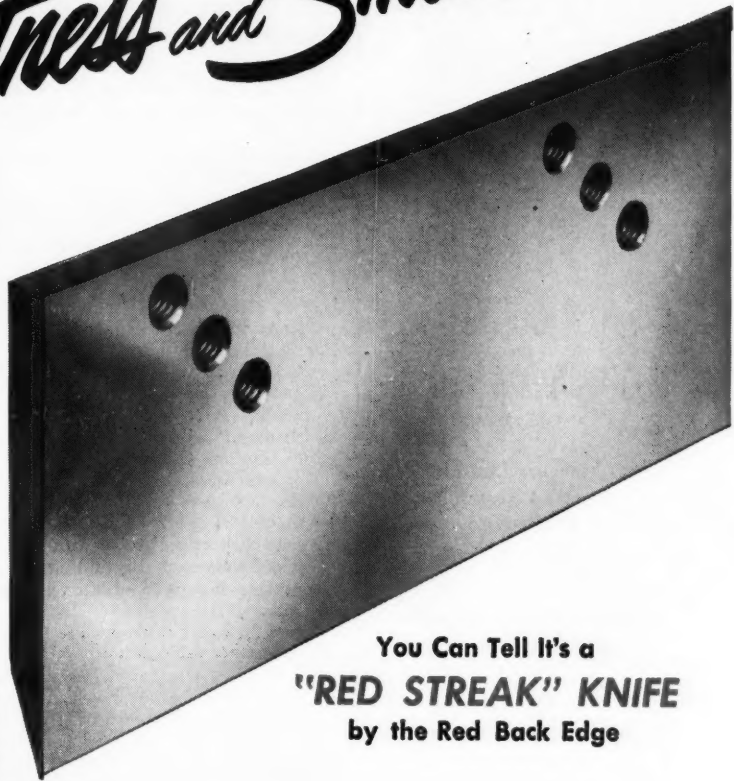
PRECISION
TRADE MARK

LINOTYPE PARTS COMPANY
INCORPORATED
Factory and Main Office
SOUTH HACKENSACK, N. J.
Branch Office: 1327 BROADWAY, KANSAS CITY 6, MO.
CHICAGO - MINNEAPOLIS - DENVER - LOS ANGELES - BOSTON

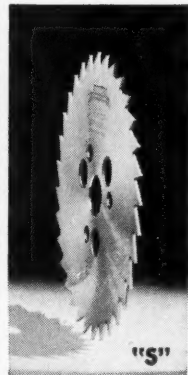
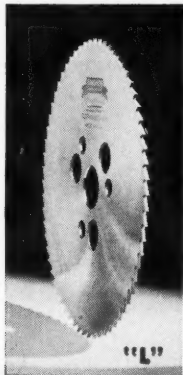
Get **SIMONDS** for *Straightness and Smoothness*

...in cutting Paper

You get straight, clean cuts with Simonds "Red Streak" Paper Knives because thickness of knife and straightness of cutting edge are exactly uniform from end to end... because accurate grinding insures correct taper and face clearance... and because Simonds special "mirror-finish" on the all-important face-side eliminates drag against stock. What's more, Simonds Special S-301 Steel means longer life for the cutting edge and fewer trips to the grinder. Call your Simonds distributor or printing supply house.

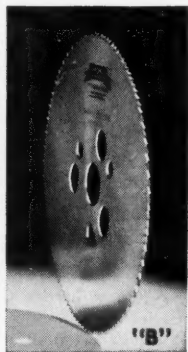
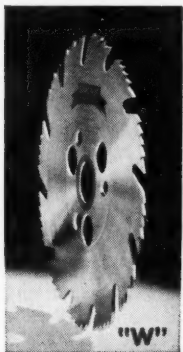


You Can Tell It's a
"RED STREAK" KNIFE
by the Red Back Edge



... and in cutting Metal and Wood

Each of these 5 standard styles of SIMONDS "Red Streak" Graphic Arts Saws is designed for a specific use by printers, newspapers, stereotypers, engravers and electrotypers. Each is accurately made of Simonds edge-holding steel to the exact specifications of each machine manufacturer. So if you want the fastest, smoothest cutting on any job, get "Red Streak" Saws from your Simonds distributor or printing supply house.



"RED STREAK" GRAPHIC ARTS SAWS

STYLE L for cutting Linotype, Intertype, Ludlow slugs and shell stereo plates; STYLE S for cutting or trimming type-high stereotypes and machine-cast furniture; STYLE W for cutting wood only — blocks, furniture, reglet, etc.; STYLE B for cutting copper, zinc and brass plates and rule; STYLE C for cutting copper and general all-around printer's use.



Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon.
Canadian Factory in Montreal, Que.
Simonds Divisions: Simonds Steel Mill, Lockport, N. Y.,
Simonds Abrasive Co., Phila., Pa. and Arvida, Que., Canada

Forms Printers...

improve the quality of
your forms and insure
repeat business with...

HURON ONE-TIME CARBON

A large inventory of top quality one-time carbon in 14 stock patterns, in many finishes, is maintained to give you the kind of service that rush deliveries demand. You'll find quality that will please your most particular customer; high performance features and ease of handling that will please you by speeding up the production in your plant with less waste per job.

Your use of quality Huron one-time carbon will place you in a highly competitive position in the forms trade.

Ask your paper supplier
or write for design folder
and samples.



A SYMBOL OF QUALITY

PORT HURON SULPHITE & PAPER CO.
PORT HURON, MICH.

NEW YORK
CHICAGO
SAN FRANCISCO



Price Controls Removed on Printed Products, Services, Pulp, Paper

The Office of Price Stabilization on Feb. 12 removed price controls from all printed products and services, and from pulp and paper, but it is advisable for printers to keep available for possible inspection all records which were required by control regulations. Decontrol came in the form of Amendment 10 to General Overriding Regulation 8 which exempted informational and advertising printing and companies with less than \$50,000 sales volume per year.

President Eisenhower suspended on Feb. 6 all wage, salary and other compensation controls, and ruled that pending petitions for adjustments could be placed in effect without approval by Government agencies. Penalties for past violations will still be enforced.

The executive order stated that production and demand for materials and services were approaching balance, and that the earliest possible return to freedom of collective bargaining would strengthen the national economy and security.

Since the order made it clear that enforcement would continue until April 30th, when the law imposing controls ends, payroll and other records covering the control period should be preserved,

because inspections may be made in an effort to uncover violations. The order made it clear that suspension of controls was tantamount to approval of adjustment agreements entered into by employers who hoped or believed that the Wage or Salary Stabilization Boards would not approve them.

Price controls also expire on April 30, and in his State of the Union message the President said he did not plan to ask Congress to continue limiting either prices or salaries. By mid-February price ceilings on 27.4 per cent of the items making up the cost of living had been abolished. Among the items now subject only to the law of supply and demand are lead, zinc, tin, all scrap and secondary metals; newsprint and other paper, pulp, and paper products; tires, tubes, gasoline, crude oil and construction services.

How scrapping of wage and price controls will affect Department of Labor's consumers' price index is anybody's guess. Organized labor, however, was prompt in making clear its reaction to wage control abolition. Walter P. Reuther, CIO president, hailed it as a constructive step permitting adjustments for thousands of workers. The AFL executive council approved a report calling upon all affiliated unions to press for higher wages this



Albert Schiller, art director of the Advertising Agencies' Service Company, Inc., New York City creative typographers, and Jack Samel who set up the job, confer across the type form of Schiller's latest type picture, "Totems in the Great Northwest." The picture is composed entirely of printers' type ornaments. Mr. Schiller is a candidate for post of U. S. Public Printer

year in order to head off a major depression in 1954 or 1955. The report held that a worker's hourly productivity has increased twice as fast since 1949 as the amount he can buy with his pay.

George Meany, AFL president, said: "If the present divergence between wages and productivity continues another year or two," production will far exceed consumption, "putting us right back where we were when the bubble burst in 1929."

As for tax relief, the Printing Industry of America Inc., notes that the President, in his State of the Union message, gave tax reduction fifth place in his six-point fiscal and economic policy. He said it would not be wise to cut revenues "until we determine the extent to which expenditures can be reduced." George M. Humphrey, Secretary of the Treasury, told a television audience he wanted a "slow but sure" tax burden cut. Senator Robert A. Taft, Republican Senate leader, has said: "I don't think you can cut taxes until you cut the budget."

Representative Daniel A. Reed, upstate New York Republican, continued to press for his bill, which would kill, as of June 30, the 11 per cent increase in personal income taxes imposed in 1951 and due to expire Dec. 31.

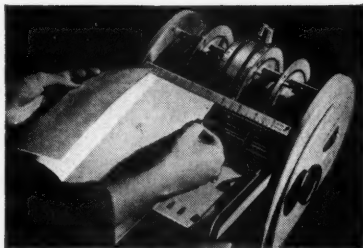
NLRB Loses Case Involving Chicago Printing Company and Press Union

The National Labor Relations Board, proceeding on charges filed by two Chicago locals of the International Printing Pressmen and Assistants' Union of North America, lost its case against the Jackson Press, Inc., 633 Plymouth Court, Chicago, in a decision handed down by the United States Circuit Court of Appeals, 7th Circuit, on Jan. 30, the three judges comprising the Court voting unanimously against the National Labor Relations Board.

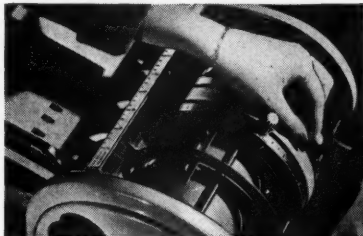
The case reached the Court on a petition to enforce an order of the NLRB to the printing company to reinstate fifteen workmen who had obeyed instructions of the two local unions to walk out from their jobs on Oct. 18, 1949, and to compel the printing company to recognize the unions as bargaining agents of the workmen.

Printer-Proofreaders May Apply For Jobs in Washington, D.C.

An examination for filling Government Printing Office printer-proofreader positions at a salary of \$2.67 per hour has been announced by the U.S. Civil Service Commission. Applicants must be citizens or owe allegiance to the United States. The 62-year age limit does not apply to persons entitled to veteran preference. Applicants will be required to pass a written test. They must have completed printer's apprenticeship of at least five years or have had five years' practical experience in the printing trade. They must have had one year of experience reading book or magazine proof, or two years reading daily newspaper proof.



Easy! Fold sample sheet. Measure the folds on metal rule. Then . . .



Move indicator knobs to widths wanted . . . And it's ready to go!

The FH costs little more than a standard typewriter



Handy...helpful... this new, small PB folding machine!

Production steps up in any print shop where this baby PB Folding Machine displaces slow, costly hand-folding for odd jobs—particularly the small, rush jobs that are always popping up.

Here's how the FH can help you handle them.

It can be set for a job in about as much time as it takes to tune in a TV set! Merely adjust two indicator knobs. And anyone in the shop can operate this folder.

It takes no special savvy.

With semi-automatic feed, and electrically driven, it is accurate



Fully automatic model FM folds up to 19,000 sheets per hour.

and fast—can double-fold up to 5,000 pieces per hour.

Not much larger than a standard typewriter (and costing but little more), it requires minimum working area. Light and portable, it can be moved easily to wherever needed.

It makes eight different basic folds, handling paper sizes from 3 by 3 up to 8½ by 14 inches.

Keep your regular folder on the big jobs. Get an FH or two for the small orders that have to be turned out quickly. Call the nearest Pitney-Bowes office for demonstration—or send coupon for the free illustrated booklet.

PITNEY-BOWES Folding Machines



Made by Pitney-Bowes, Inc. . . . originators of the postage meter . . . 93 branch offices, with service in 199 cities in U.S. and Canada.

PITNEY-BOWES, INC.
4260 Pacific St., Stamford, Conn.

Send free booklet on Folding Machine to:

Name _____

Firm _____

Address _____



MERCURY PRODUCTS



WAY OUT AHEAD!

Mercury Rollers and Blankets are *groomed* for top performance. Each is subject to the sternest tests scientific ingenuity can devise—before release for your use. They are thoroughbreds. You can count on them.

FOR ALL GRAPHIC ARTS PROCESSES

RAPID ROLLER COMPANY

D. M. RAPPORT, Pres. Federal at 26th Street CHICAGO 16



Air Conditioning in Offset Plants

(Concluded from page 53)

state definitely how accurately temperature and the relative humidity should be controlled in the various parts of a lithographic shop. Although it may be said that the correct relative humidity should be forty-five per cent at a temperature of seventy-five degrees, does this mean that it is good enough if it is held between forty and fifty per cent at from seventy to eighty degrees?

If this is true, as much as ten per cent of the cost of the total job may be saved on controls alone over one which attempts to regulate the variations within two degrees variation in temperature and two per cent relative humidity. The controls do not come with the unit. They are purchased separately and from a different manufacturer, and vary greatly in cost, depending in part on the tolerances which have been set up for their performance.

The same is true of every item in the proposal which the air conditioning concern submits. The cooling unit is made by one manufacturer, the dehumidifying unit by another, the controls are supplied by a specialist in that field, while the duct work is fabricated by some local tinner. Still other manufacturers supply the heating unit and the humidifying device.

Actually, there are more sources than are actually listed here, since there a number of minor items which

must also be included to make a complete air conditioning system.

Air conditioning for lithography has a great number of problems peculiar to it. Such a hodge-podge of equipment assembled by someone who has no understanding of the industry or its problems could hardly be expected to function efficiently. Furthermore, since little or no technical help can be expected from the average lithographer, it is easy to understand why so many lithographers have been stung.

However, a very efficient type of conditioning could be designed especially for the industry if some manufacturer would take the trouble to do so. Then, instead of trying to convert some prefabricated comfort job into the kind of thing for which it was never intended, the industry would have something from which it could expect efficient service.

Selling Better Printing

(Concluded from page 29)

get. Their advertising must sell or they don't sell. It is their only source of business and they have to make it good.

There is no better printing being done in the catalog field than those of the major mail order houses of the country.

Some idea of how much of this type of printing is being done may be obtained from the Direct Mail Advertising Association's report that during 1952 the expenditure for it was nearly \$100 million a month, with the year's total well beyond \$1 billion.

For the first 8 months of 1952 there was a gain of more than 10 per cent over the previous year. Exceeded only by newspaper advertising in dollar volume, direct mail has shown a steady increase.

While newspaper advertising is directed at the "masses," direct mail is termed "selective" advertising—through which the advertiser seeks to reach a "hand-picked" rather than a "mass" audience.

It is the job of the printer to work with the advertiser in producing material that is "distinctive" and "effective" for the "selective" and "hand-picked" clientele for which it is intended.

Did You Know That . . .

The only lower case letter of the alphabet occupying the full depth of the face is j?

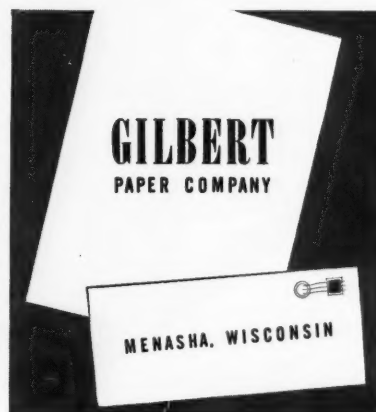


Due in the morning, and the last minute rush wasn't all Fred's fault. The reports he depended on from other departments were late, too.

Gilbert ledger papers help eliminate time-consuming annoyances . . . hard-to-read erasures, dog-eared ledgers and floppy sheets that won't stand up in files. Gilbert ledger papers are made with new cotton fibres for strength. Then, too, they are tub-sized, air-dried, permitting neat erasures and providing a superb writing surface. For customer satisfaction recommend Gilbert ledger papers.

- Dreadnaught Ledger . . . 100% new cotton fibre
- Old Ironsides Ledger . . . 75% new cotton fibre
- Dauntless Ledger . . . 50% new cotton fibre
- Gilbert Ledger . . . 25% new cotton fibre

GILBERT . . . America's most complete line of quality business papers



Ink men hold a discussion at an informal session in Philadelphia of the board of directors of the National Association of Printing Ink Makers. Left to right are: Eugene H. Davis, Philadelphia manager of IPI, and president of local ink makers group; H. V. Duffy, vice-president of Chilton Co., and guest speaker for the event, and Morton E. Kapp, Superior Printing Ink, Inc., and president of NAPIM

America does business on

NEKOOSA BOND

in 1953—

—as shown at the right,
our advertisements in
*The Saturday Evening
Post, Time, and Business
Week* will continue to
tell your customers
that "It pays to plan
with your printer."

We have used
this slogan for
many, many years
because we like
to work with
printers . . . just
as printers like
to work with
Nekoosa Papers.



*it pays to plan
with your printer*

One of the largest selling bond papers
in the world, Nekoosa Bond
is serving American business
everywhere . . . adding prestige and
distinctive appearance to
letterheads and envelopes . . .
making office forms more durable,
more readable. For a better
bond paper . . . see that it bears
the famous Nekoosa watermark!
*Nekoosa-Edwards Paper Company,
Port Edwards, Wisconsin.*

BOND
Nekoosa
MADE IN U. S. A.

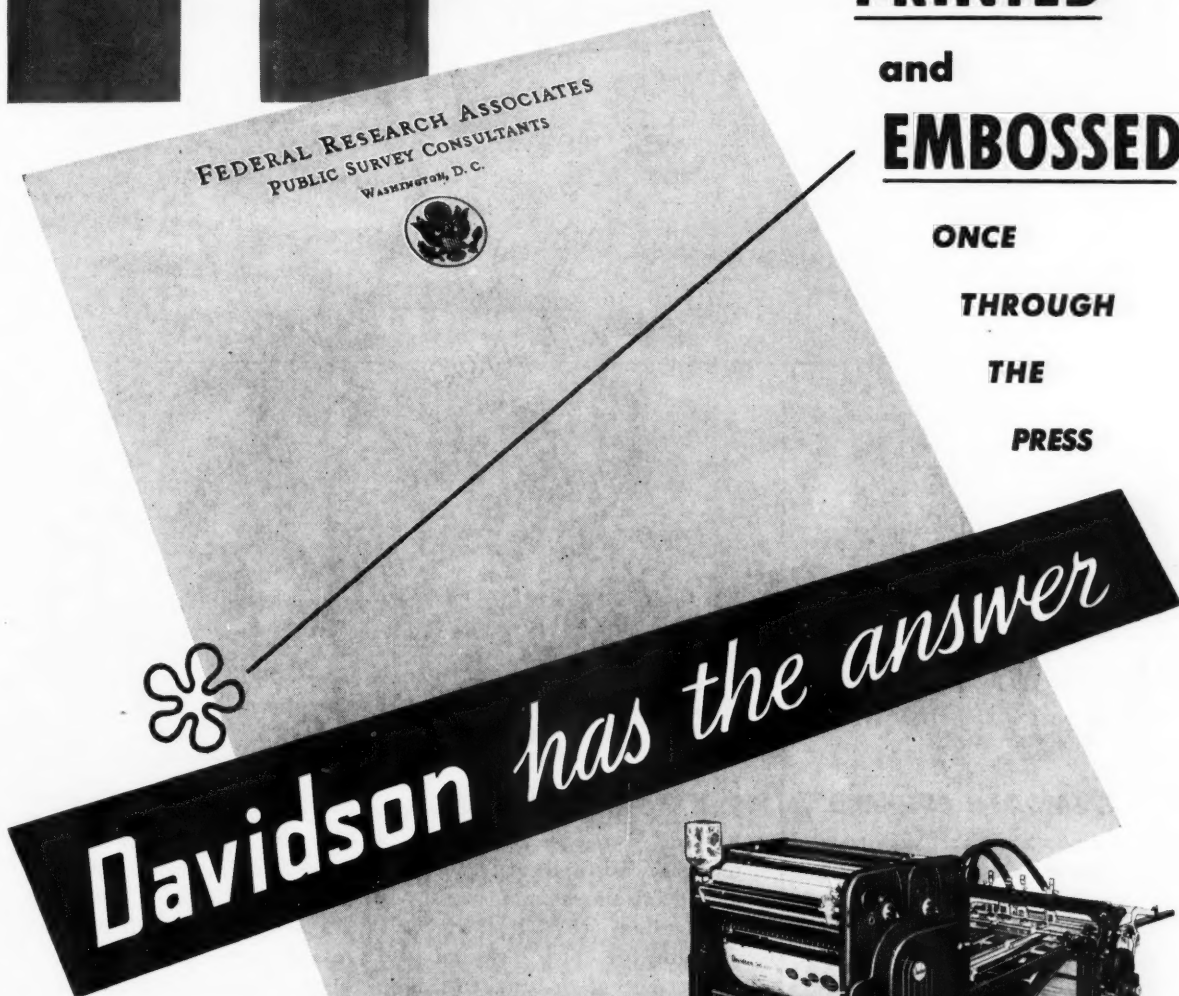


IF

you want to produce
fine letterheads —

PRINTED
and
EMBOSSED

**ONCE
THROUGH
THE
PRESS**



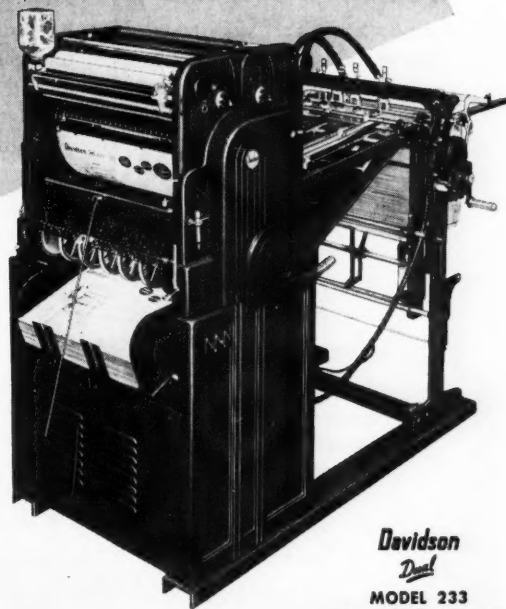
Here's a real money maker. Letterheads with all the quality and richness of fine engraved work . . . done quickly . . . and economically . . . on a Davidson Dual. The printing is done by Dry Offset . . . the embossing plate embosses at the same time . . . all in one operation . . . once through the press . . . in perfect register.

Want to see samples? Want a demonstration? Write us today.

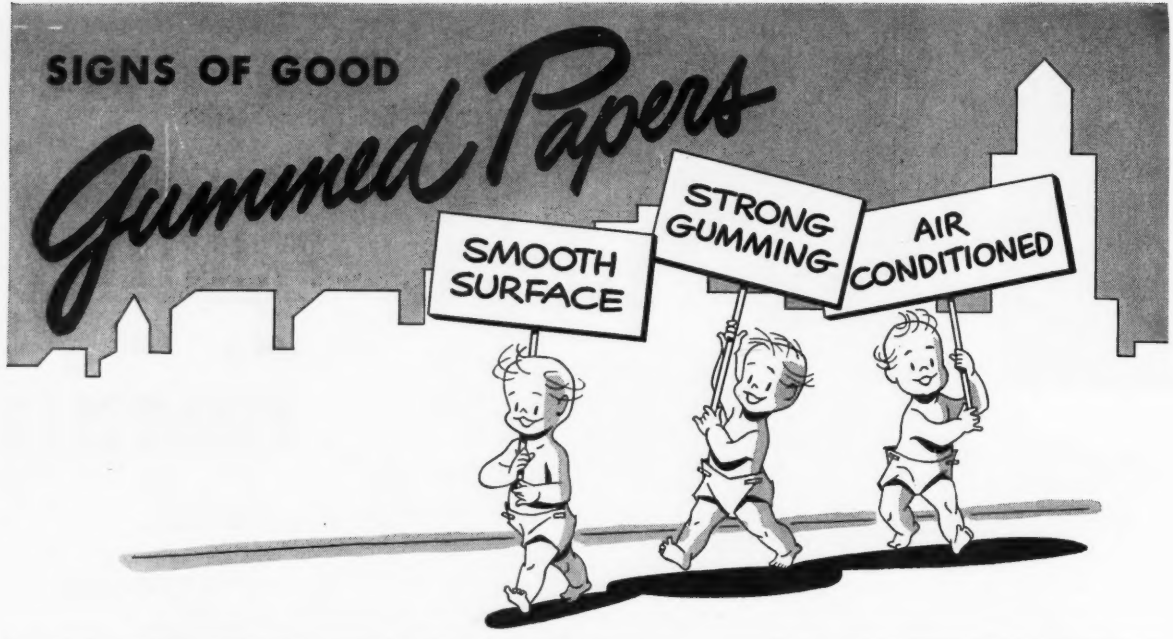
DAVIDSON CORPORATION

A subsidiary of Mergenthaler Linotype Company

1044-60 WEST ADAMS STREET • CHICAGO 7, ILLINOIS



Davidson
Dual
MODEL 233
14" x 17½" sheet size.



1. SMOOTH SURFACE

A smooth surface, uniformly finished, is essential in good gummed papers. Dennison Gummed Papers are expertly finished under scientifically controlled conditions to insure just the right surface for every job.



2. STRONG GUMMING

A gummed sheet is no better than the adhesive that backs it up. Dennison gummings are unequalled for holding strength, for quick tack and for resistance-to-blocking. The Dennison line offers a gumming for every need.



3. AIR CONDITIONED

The way a paper acts in the pressroom is what counts. Dennison Gummed Papers are produced in an air conditioned plant — they feed freely on any type of press and lie flat under a wide range of atmospheric conditions.

A complete line of flat gummed papers including:
 White and Colored Label Papers
 Heat Seal Papers • Pyroxylin Metallics
 Kromekote® Gummed Papers
 Day-Glo® Gummed Papers
 Silkote® Gummed Offset
 and Gummed Hollands

*Dennison Air Conditioned Gummed Papers
 test best on the press*

Gummed Paper Division
Dennison
MANUFACTURING COMPANY
 FRAMINGHAM, MASSACHUSETTS

Start Talking NURMI

End Up Selling Printing

*Free, 17 x 22 Track Record Sheets
For Your Customers and Prospects*

Grantland Rice has picked the All Time All Stars of Track. And, to tie in with their big national advertising campaign, Eastern has put them — and their records — on a big, attractive, 2 color record sheet. As many of these as you can use for customers or prospects are yours for the asking!



How To Use Them

What's the record for the mile? How many records did Nurmi hold? These attractive record sheets eliminate "cold calls" on customers or prospects . . . are perfect door openers and conver-

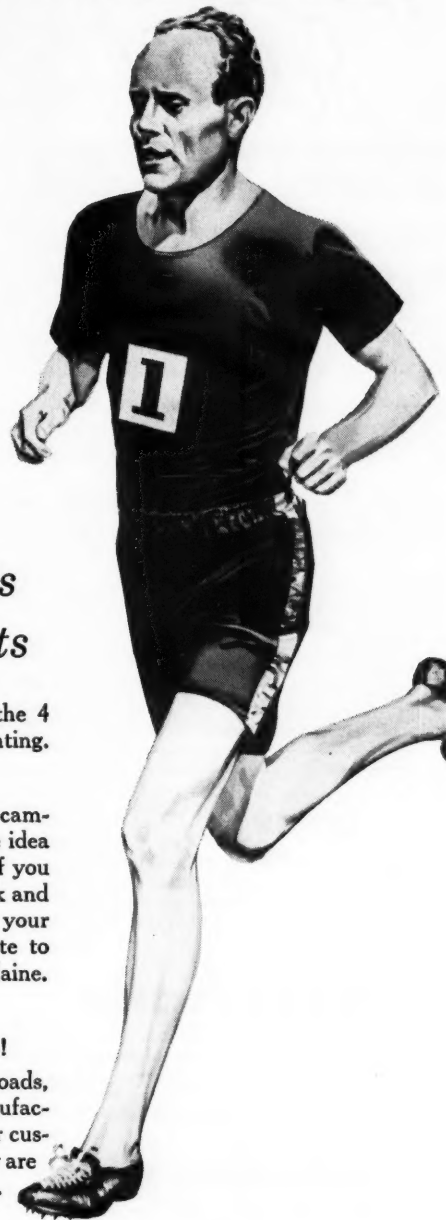
sation starters. Start talking the 4 minute mile...end up *selling* printing.

How To Get Them

Eastern's entire advertising campaign is designed with just one idea . . . to help you sell printing. If you want a supply of these big track and field record sheets, just ask your Eastern merchant . . . or write to Eastern Corporation, Bangor, Maine.

And Don't Forget

Atlantic Bond is a Champ, too! 12 of America's 15 largest railroads, 8 of the 10 largest tobacco manufacturers, use Atlantic Bond. Your customers will be glad to know they are in such distinguished company.



Atlantic Bond

EASTERN *Business* Paper

MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for the Atlantic Bond Paavo Nurmi advertisement in March issues of The Saturday Evening Post, Time, U. S. News & World Report, Business Week, Printers' Ink

A Complete Service!

ADVERTISING ART

COMMERCIAL PHOTOGRAPHY

LETTERPRESS PLATES

OFFSET PLATES

ROTOGRAVURE



Hurdles Production Problems!


Complete preparation and plates on one order

with... *Graphic Arts*
MAKERS OF FINE PRINTING PLATES



GRAPHIC ARTS CORPORATION OF OHIO

110 OTTAWA STREET • TOLEDO 4, OHIO
DETROIT NEW YORK CHICAGO

fonts...  more than 600 type faces packaged and ready to be shipped anywhere. ACME is your cross country source for popular type! A 128-page catalog showing a complete line of specimens and prices should be in your hands for reference and ordering—IT'S FREE.

lines/sorts... to meet the constant demand for the significant, effective display line order words or letters for as little as 25c per running inch (see sliding scale in ACME catalog No. 7). All faces and sizes regularly made in 6 to 120 point bodies are available in single characters.

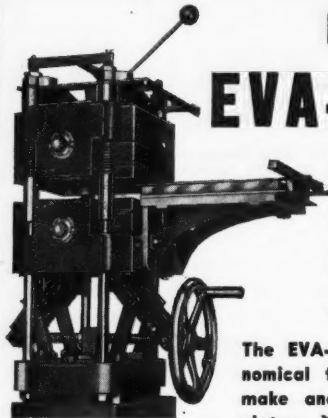
all-slug... for meeting competition, pricewise, ACME has *Ludlow* display type-setting for 50c to 75c per line (22½ ems). At these economy rates can you afford to disregard the price advantage? . . . More than 200 series. Write for the special catalog of all-slug type faces.

proofs... printers, artists, designers, decal and silk screen craftsmen, etc. welcome the service of reproduction proofs for lines or complete composition at minimum rates. Choose from foundry, linotype, monotype, ludlow, woodtype!

ACME TYPE

633 PLYMOUTH COURT • CHICAGO 5, ILLINOIS
Phone WEbster 9-3300-3825-2419 • Same day shipments!

**MAKE YOUR OWN RUBBER PLATES
IN THE
EVA-PRESS**



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt, 220 volt, or other specifications

SPECIFICATIONS

- Platen 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.
DEERFIELD, ILLINOIS

**“Hold dinner, Mom—
the new tractor just arrived!”**



The American farmer's tremendous achievement of feeding our rapidly growing population as well as many other nations has been made possible chiefly through farm mechanization. Makers of power farm equipment have served the world well, with dynamic technical progress and education of farmers through the printed page.

Much of this better-farming promotion appears on Oxford papers. The extra printing accuracy afforded by these quality papers make Oxford grades fit foundation for pages that sell farm equipment.

Oxford Papers

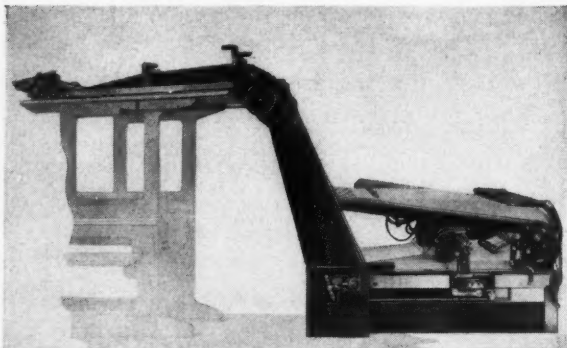
Help Build Sales

OXFORD PAPER COMPANY, 230 Park Ave., New York 17, N. Y.

OXFORD MIAMI PAPER COMPANY, 35 East Wacker Dr., Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio

No Reloading Stops
 More sheets fed per hour
 Convenient, productive, profitable



Christensen Continuous Stream Feeder

Christensen Continuous Stream Feeding is convenient, productive, profitable — right down the line. Consider these features:

Loaded from the floor — No steps to climb; no railings to clear. The floor loading model is located on floor back of the press, permitting operator to place lifts of paper with ease on bench height loading board. Much of the labor involved in loading other types of continuous feeders — such as climbing stairs with stock and loading in close quarters under pressroom ceiling — has been eliminated.

Suction separation. No marking of sheets. No need of margins.

Sheets fanned out on top of loader board. Surer separation. Less trouble with tacky stock.

Slow motion approach to press guides. Improved register.

Vacuum caliper guards against feeding of more than one sheet at a time. No resetting for stocks of varying weight.

On the floor loading model the feedboard conveyor can be easily racked back, clearing the feedboard for make-ready without disturbing tapes or settings.

For plants lacking space behind the press, feedboard mounted type is available.

If you are not already familiar with Christensen Stream Feeding, call our representative and learn what it can do for you. Write for literature.

Dexter Folder Company
General Sales Offices

330 West 42nd Street, New York 36, N. Y.
 Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
 Agents in principal foreign countries

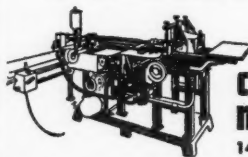
MASS MAIL

The CHESHIRE Way*

● Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottlenecks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

* An addition to, not a replacement of, your present addressing system. Apply roll strip or continuous pack form labels.



CHESHIRE MAILING MACHINES, INC.

1415-25 W. Altgeld Street, Chicago 14, Ill.



DISCOVER FOR YOURSELF

WHY SO MANY PRINTERS
 PREFER . . .



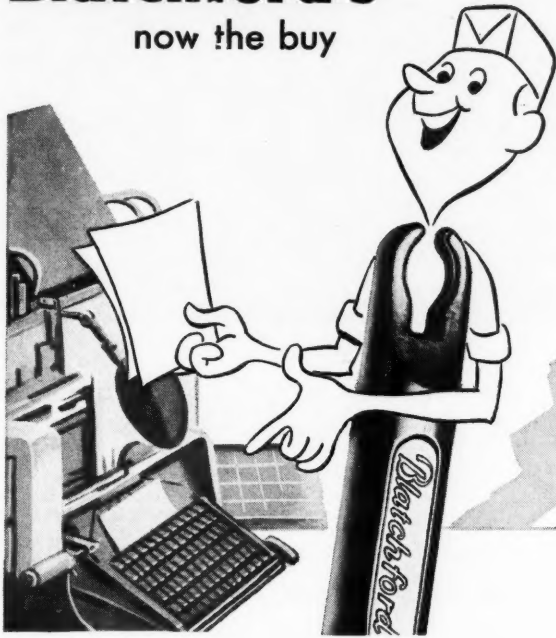
**COLUMN
 WIDTHS AND
 GLUED-UP**

Carried in stock
 . . . Prompt delivery
 on case lot orders

IRWIN

MANUFACTURING COMPANY, INC.
 GARLAND, PENNSYLVANIA

See why
Blatchford's
 now the buy



Today, with costs soaring, your men and your machines must produce to capacity to earn you a profit.

For example, consider the performance of your metal stock. If it is operating below par, here are three reasons to "go Blatchford."

First, Blatchford gives you clean, solid casts. It melts smoothly, flows freely, molds sharply. *Fewer imperfect casts... greater operating efficiency!*

Second, Blatchford Metal gives you a slug or plate that's true to the mold. And its fluidity helps you "get" every detail of mat or matrix. *Less porosity... sounder plates!*

Third, Blatchford Metal gives you long, steady, clean press runs. It stands the gaff. *More dependable performance... fewer press stops.*

Built to save, every step of the way, Blatchford can help your skilled manpower and expensive machinery produce to capacity.

Try Blatchford. See for yourself how it can help raise your production... lower your costs.

➔ **Free chart for remelt rooms** tells, step by step, how to keep metal "healthy" and *cut dross loss* with Blatchford Type Metal Flux. Just write, Box IP-3, the Blatchford office nearest you for "Re-melt Chart."

NATIONAL LEAD COMPANY—Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son., Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle; Canada: Canada Metal Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.



Blatchford

is the **NATIONAL** name
 for dependable metal...

*Reg. U. S. Pat. Off.

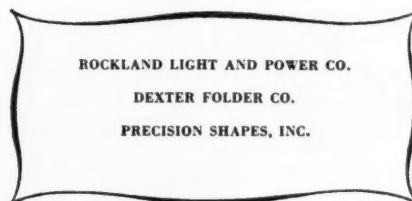
You can't take
 more *out* of a barrel
 than you put *in*

Suppose you make a mental picture of what a group of workers produce as being collected in a barrel. At the end of the day all gather round and divide the contents of the barrel. Of course, they have to take out some and put it to one side to pay for the raw materials used, some to pay taxes, a trifle to pay for the factory and machines without which there would be few good jobs.

The rest they divide up, as wages and salaries. The more they put into the barrel, the more they're going to take out. There is no other way of increasing for long what they take home. They *might* be able to divide up that small part which pays for factory and machines (*perhaps* they would get a few extra packs of cigarettes out of it) but without money to keep paying for factory and machines, there would be fewer and fewer places to work.

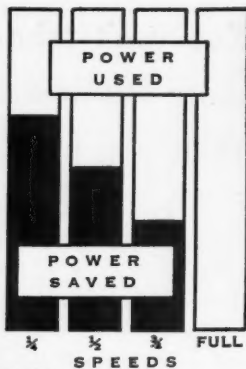
No, you *cannot* take more out of a barrel than you put in. When anyone tells you that you can, better ask yourself what he has to gain by misleading you.

But we all *can* put more *in* and so take more out. That's what American workers have done, and that's why their standard of living is the highest in the world. American savers developed and invested in better and better machines, American workers used them. Both shared in the benefits. Both will continue to share as long as that process continues.



This is one of a series of advertisements that have been run cooperatively by Dexter Folder Co. and two other Rockland County, N. Y. industries over the past four years. The advertisements have appeared every two weeks in six local newspapers.

**SAVE
POWER
WHEN YOU CUT
PRESS
SPEEDS...**



USE STAR-KIMBLE LK MOTORS

Stepless wide-range speed adjustment in either direction of rotation—merely by shifting motor brushes. The right speed for every press run.

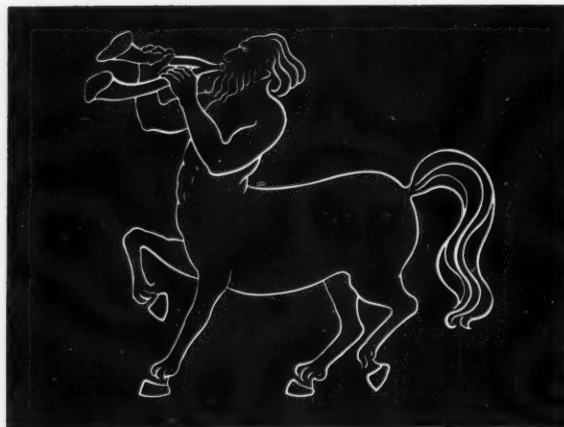
Power consumption reduced in proportion to speed—no power wasted in resistors. Simple, efficient remote control—by convenient hand lever or foot pedal.



Write for Bulletin B302 describing these single-phase, brush-shifting repulsion motors.



STAR-KIMBLE
MOTOR DIVISION OF
MIEHLE PRINTING PRESS & MANUFACTURING CO.
221 Bloomfield Avenue Bloomfield, New Jersey



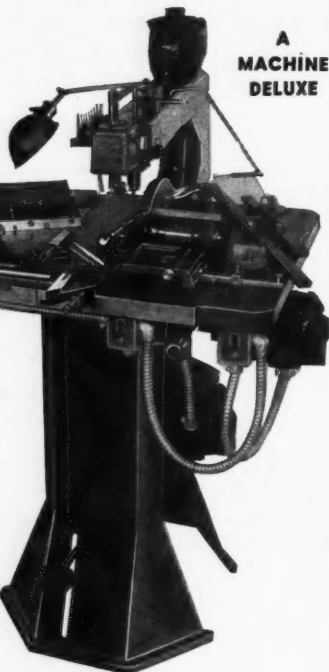
Headquarters for

CENTAUR

... and many others of the most desirable type faces in the world. Send for the Centaur Broadside, designed for us by Bruce Rogers. All may be had at the famous type foundry of MACKENZIE & HARRIS, Inc. 659 FOLSOM, SAN FRANCISCO, CALIFORNIA

**RICHARDS' ELECTROMATIC
DOES
EVERYTHING**

- 3 Motors
- Many Exclusive Patented Features



A
MACHINE
DELUXE

**SAWS, TRIMS,
ROUTS, PLANES,
MORTISES, ETC.**

Precisioned
Plates Save
Press Time

WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

J. A. RICHARDS Co. KALAMAZOO, MICH. 13 F

**Equipment for the
Graphic Arts**

WESEL

MANUFACTURING COMPANY
Scranton 9, Pa.

Designed To Serve You Better
WRITE TODAY FOR
LITERATURE AND PRICES

- ★ PLATE-MOUNTING SYSTEM FOR FLAT-BED OR ROTARY PRESSES
- ★ PROOF PRESSES
- ★ STEREOTYPING EQUIPMENT
- ★ ELECTROTYPING EQUIPMENT
- ★ PHOTOENGRAVING EQUIPMENT
- ★ OFFSET EQUIPMENT

COMPARE WITH WESEL BEFORE YOU BUY

**VANDERCOOK
PRE-PRESS EQUIPMENT**

Manufactured by the largest producer of proof presses and other pre-press equipment for letterpress, offset and gravure. Write for a catalog.



VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory
900 N. Kilpatrick Ave., Chicago 51, Ill. Phone: EStebrook 8-1400
Eastern Sales, Service & Demonstration Room
216 East 45th St., New York 17, N. Y. Phone: MURray Hill 2-3387

Inflation... LICKED!!!

So far . . . so good. 1950 BAUMFOLDER low prices still in effect. Some models being sold today, at less than cost . . . maybe we will be compelled at long last, May 1st, when controls expire, to admit defeat.

We want to again thank the Graphic Arts Industry FOR THEIR TOTAL CONFIDENCE EXPRESSED BY THEIR MAILING . . . WIRING . . . OR PHONING COUNTLESS ORDERS for the "Gold-Mine For A Life-Time." That eliminated all sales expense whatsoever on a big proportion of the well over \$9,000,000 of BAUMFOLDERS shipped since January 1st, 1950.

If you hadn't made possible this further reduction of our always-low merchandising costs, we couldn't have won this one-firm fight against "Demon Inflation" because—since September 1st, 1949, have given five wage increases totaling 42¢ an hour increase. Steel, aluminum, motors, pumps, etc., etc., have increased 20% to 35%.

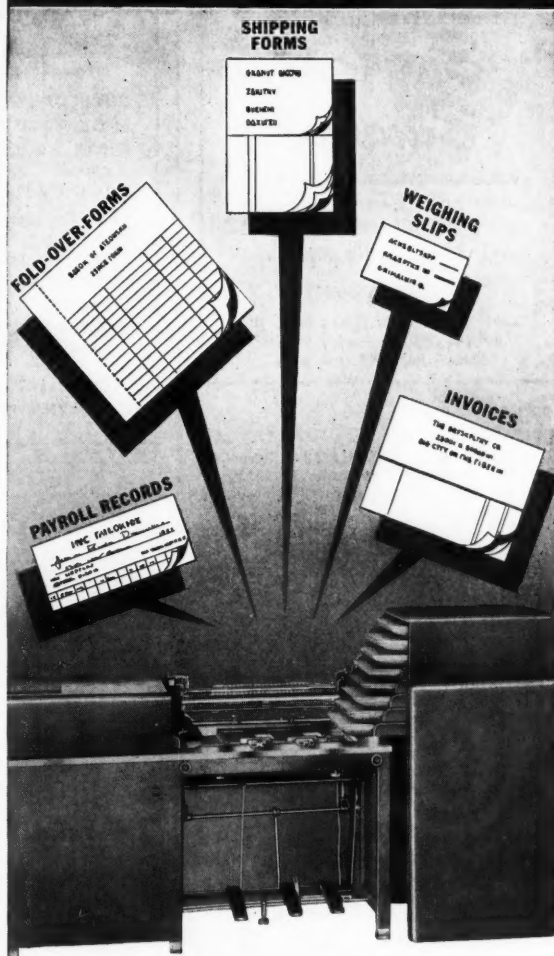
Will you do me the favor, to spare me the time to telephone me personally (collect)—Lombard 3-8164 Philadelphia—and talk over *your* application? Folding can be your most *profitable* operation. And a Many-Purpose, Many-Profit "Gold-Mine" can start producing profits in *your* plant—for a most nominal initial payment—and will pay for itself many times over long before you pay for it.

Do phone NOW . . . while you can still benefit, for SURE, by Pre-Korean prices. It may be costing you plenty, doing withOUT it . . . it pays positive dividends to *own* it. I'll be listening for that call . . . please call collect . . . thanks a Million.

Russell Ernest Baum

615 Chestnut St.
Philadelphia 6, Pennsylvania

The Original Profit-maker for SNAP-OUT FORMS



The JCM Semi-Automatic COLLATING AND TIPPING MACHINE

collates and glues together every conceivable form from "postage stamp" size to 17" x 25 1/2". Easily set-up in a jiffy for any job. Any person can easily become a proficient operator. Installation of a JCM machine will put you on the road to new profits.

J. CURRY MENDES

CORPORATION
DESIGNERS & MANUFACTURERS OF COLLATING MACHINES



1 CURRY LANE, CANTON, MASS.

500 S. Clinton St., Chicago 7, Ill.
22 E. 29th St., New York 16, N. Y.

MAIL THIS COUPON TO DEPT. F.

NAME _____
FIRM _____
STREET _____
CITY _____ ZONE _____ STATE _____

©1953 J. Curry Mendes Corp.

classified buyers' guide

BINDERY

**Engdahl
Bindery**

DIVISION OF C. O. OWEN & CO.
EDITION BOOKBINDERS

*"Books Bound by Us Are
Bound to Satisfy."*

2200 Maywood Dr., Maywood, Ill.
Telephones: Maywood 9000 and
Etebrook 8-8787 (Chicago)

**FOR SALE
BRONZERS**

• **MILWAUKEE BRONZERS**—For all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Mineral Street, Milwaukee, Wis.

CALENDAR AND CALENDAR PADS

• **WHOLESALE CALENDARS, MATCHES, ADVERTISING NOVELTIES**—Do your own imprinting. Sell your regular printing customers. Fleming Calendar Co., 6535 Cottage Grove, Dept. S, Chicago 27, Ill.

• **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York, N.Y.

• **COMM. PRINTING BUS.**—\$80,000 yr. gross. Est. 41 yrs. Bus. increasing. Complete plant incl. 33x50 Miehle Cyl., Vert., Kluge, C. & P., Lino., Stretcher, Folder, etc. 7 yr. lease @ \$150 mo. In heart of prosp. Pac. Coast city. Lge. income with security. Full price \$31,500 plus stock. EZ Terms for quick sale. Phone TR 1165. Hall Realty, 2308 N. E. Broadway, Portland 12, Ore.

• **MIEHLE TWO COLOR**—Automatic 56" No. 1/0 with Cross automatic feeder, extension pile delivery, AC motor equipment. Publisher operating this press until middle of June when it will be released. Anyone interested in a good 1/0 Two Color Automatic should see this unit in operation—doing fine register work. Box M-36, THE INLAND PRINTER, 309 W. Jackson, Chicago 6.

FOR SALE (Continued)

HILL RUBBER CO., INC.

GOOD YEAR Rubber for Printing

THE GREATEST NAME IN RUBBER
2728 Elston Ave. • Chicago 47, Illinois
Telephone ARmitage 6-4664

UNVULCANIZED GUMS
ENGRAVERS' RUBBER
PLATE BACKING (cured & uncured)
CEMENTS (for all purposes)
FABRICS (for all printing)
BOX - DIE MOUNTING MATERIAL
SPONGE RUBBER Molded and Sheet
COMPLETE CHICAGO STOCK
(under temperature control)

Samples & Prices on Request
"SERVICE IS OUR BUSINESS"

Magnifiers

Photo-Engravers
Lithographers
Printers



10-Power
\$850

20-Power . . . \$10.00

Has very flat field and great covering power

THE DOUTHITT CORP.

680 E. Fort St. Detroit 26, Mich.

RICHARDS
TOUGH TEMPER DIES



RICHARDS' EXPERIENCE PAYS OFF

Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

FOR SALE (Continued)

tags

STRINGING

STANDARD TAG CO.

ESTABLISHED 1923
TAG MAKERS & STRINGERS
65 DUANE STREET
NEW YORK 7, N. Y.

20 STOCK COLORS
MANY GRADES & SIZES
& OVERSIZE DIMENSIONS

Plain or Printed Tags:
made single, gangs,
fanfold; holes, slots,
perforations, brass
eyelets, numbers.

DIE-CUT TAGS
Printed in colors,
strung, ready to use.

We punch-string your
own Booklets, Cards,
Tickets, Tags, Folders.
Tied in 100's and boxed.
Tags made from your own stock,
complete with wires, strings, etc.

A Thousand or a Million
COPYRIGHT 1944 STANDARD TAG CO.

• **TWO MIEHLE 2/0** perfecting presses, 40 x 55½, cross feeder, extension delivery on one. Practically rebuilt recently. In very good condition and can be seen in operation. GUIDE-KALKHOFF-BURR, INC., 225 Varick Street, New York 14, N. Y.

FOR SALE

56" 2/0 S. C. Miehle—Pile Feeder, ext. del.

56" 1/0 2-color Miehle wth feeder and ext. del.

No. 46 T. C. Miehle Unit, chain delivery

28" x 41" 4-track Miller C & C

No. 1 and No. 2 Kelly Presses

28" x 41" 4-track, 2-color Miller Press

38"—44" Seybold Paper Cutters

3 Knife Seybold Trimmer

41" x 54" 2-color Potter Offset

Linotypes—Intertypes—Monotypes

NORTHERN MACHINE WORKS

(Tel. MARKET 7-3800)

323-29 No. Fourth St., Philadelphia 6, Pa.

Self Spraying
STATIKIL
TRADE MARK

PRESS BUTTON
AND SPRAY
For Relief from
**STATIC
ELECTRICITY**
\$3.00 PER CAN

STATIKIL
1220 W. 6th ST. CLEVELAND 13, OHIO

Just Write



GET THIS!

Over 200 layouts to
follow or adapt
in this practical
new book

Layouts and Letterheads
By Carlyle, Oring and Richland

152 pages, 10x6, fully illustrated, opens flat.....\$7

Here is a wealth of layout ideas—complete arrangements you can follow exactly and adapt to other products—a treasury of treatments, spots, decorative ideas, etc., by which you can achieve scores of telling layouts of your own. Truly first aid for anyone who wants to create better-looking and more effective advertising. Order your copy now. No postage charged to U. S. A. destinations.

THE INLAND PRINTER · CHICAGO, ILL.



FOR SALE (Continued)

VARIGRAPH
LETTERING INSTRUMENT

Old English
VOGUE
Sans-Serif
BODONI



Now anyone can do perfect hand-lettering to fit any job. Variograph letters more than 500 sizes and shapes from each of 113 type style templates. Write today. No obligation. Dept. 124

VARIGRAPH CO., INC. MADISON 1, WISCONSIN

Amsco
Chases

- ★ Electric-Welded
- ★ Square and True
- ★ Absolutely Guaranteed

SOLD BY ALL DEALERS

AMERICAN STEEL
CHASE COMPANY

31-31 Forty-Eighth Ave., Long Island City, N. Y.



FOR PRECISION DRILLING AND UNIFORM STRENGTH
USE CHALLENGE HOLLOW DRILLS

Made of highest quality tool steel and factory-tested for accuracy and stamina! Complete range of sizes. Fully interchangeable. **GUARANTEED**, subject to free replacement.

Write for complete details and prices.
THE CHALLENGE MACH'Y CO.
Office, Factories and Show Room:
GRAND HAVEN, MICHIGAN

Challenge
TRADE-MARK

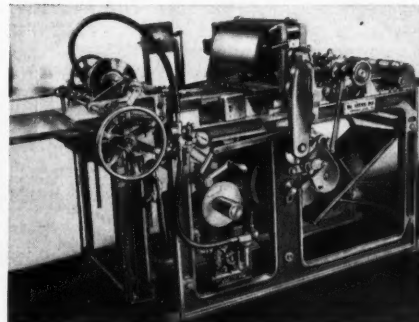
INSTALL McADAMS NEW CHECK IMPRINTING PRESS—THE NEW SPEEDWAY TO BETTER AUTOMATIC IMPRINTING & NUMBERING

McAdams remarkable press is an entirely new departure and is a sensation in the trade because of complete automatic operation. Accommodates sheets containing gangs of 3, 4, 5 or 6 checks. One set-up of imprint required for each job. A pre-setting counter is set by the operator to the starting number to be imprinted and the electrically controlled counter stops the press at the last number specified for the job.

Get the facts. Write for Imprinter Bulletin P-1

JOHN McADAMS & SONS, INC.
ALBERT BROADMETER, PRESIDENT
20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

Save Labor — Get Production — Increase Profits.



McAdams Check Imprinting & Numbering Press

- McADAMS PRODUCTS**
- PEN RULING MACHINES
 - DISC RULING MACHINES
 - PAGING MACHINES
 - PNEUMATIC FILE RECEIVERS
 - ROLL CUT-OFF FEEDERS
 - ELECTRONIC INSERTERS
 - SINGLE FLASK FOLDER
 - RULING IMES
 - RULING PENS
 - BOOKBINDER TOOLS

FOR SALE (Continued)

Insist on Megill's

Remember. **ONLY MEGILL MAKES SPRING TONGUE ® GAUGE PINS.**

MEGILL'S PATENT

\$1.80 doz. with extra Tongues

DOUBLE GRIP ® GAUGE



\$2.00 set of 3, for Hand Feed

Sold by Printers Supply Dealers.

THE EDWARD L. MEGILL COMPANY

The Pioneer in 1870
763 ATLANTIC AV., BROOKLYN 38, N. Y.

Ti-Pi

Print better—save money with hand-cut plastic and rubber printing plates. Write for samples. Ti-Pi, 1000 Broadway, Kansas City, Mo.

CARB-N-SET PENETRATING GLUE

(Trade Mark Reg. U. S. Pat. Off.)
Since 1936—the Special Adhesive that Printers use from coast to coast to pad carbon interleaved set forms. It binds the stub "between the sheets." It's ready to use and easy to apply.
CARB-N-SET BUSINESS FORMS
Engineering Service & Materials
816 Ferguson Ave. Dayton, Ohio

SALES AND ORDER BOOKS

RECEIPT & BILL BOOKS
One-time; Carbon Continuous Forms
Offset & Rotary Printing
Trade Protection Guaranteed

Serving the Printer & Stationer

Send for Free Illustrated Catalog if it's a salebook we make it

ERSCO
1930 Patterson Ave. N. Y. C. 72

• **AN EXTENSIVE LINE** of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kansas.

FOR SALE (Continued)

SATISFACTION GUARANTEED

Diamond 36½" Cutter
Model SA 22x29 Webendorfer
Model MA 17x22 Webendorfer
Model EL 22x34 Harris
V-50 Miehle Vertical
2 Miehle Pony Presses 22x34
1 Miehle No. 3 Automatic 33x46
No. 1 Kelly Press 22x28
Cleveland M Folder, Cross feed
Vandercook 325-G Power Proof Press; Vandercook Models 4 and 0 Proof Presses

TYPE & PRESS of Illinois, Inc.

3312 North Ravenswood Chicago 13

"It **SELLS** printing!"

That's what printer-clients say about **The Notebook of a Printer.**

"It brings in business!"

★ It's a SALES house magazine for TOP printers, smart, helpful, different. It humps its shoulders and *works!* seats good opinions of your printing! *increases* your standing! *gets inquiries!* and **SELLS!**

We plan, write, print it, and deliver to you *ready to mail*, monthly; print your firm name all over it . . . for a fraction of the cost of an errand boy. Ask, write fast.

Oren Arbogust Co., Advertising
228 N. LaSalle St., Chicago 1, Ill.

• **MONOTYPE EQUIPMENT FOR SALE**
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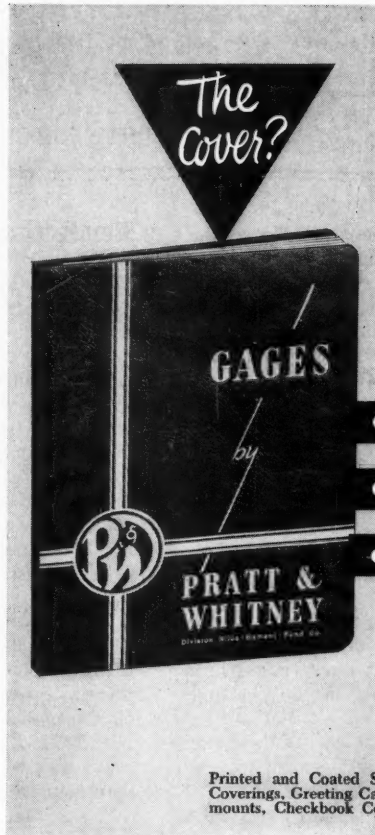
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ A couple of Democratic Congressmen got together last month and told the House Labor Committee, then holding hearings on the question of revising the Taft-Hartley law, that Congress ought to allow the closed shop in the printing industry. Exemption of the printing industry was recommended by Representative Rhodes (Pa.) and Representative Dingell (Mich.).

In a closed shop, of course, the employer may hire only union members. While banning this, the T-H law permits a union shop—that is, one in which the employer is free to hire anyone he chooses but new employees must join the union within a stated period, usually from 30 to 60 days.

Representative Rhodes, who has introduced a bill to allow the closed shop in the printing industry, told the Labor Committee it is traditional for publishers and printers to hire only union men.

"The best evidence of the weakness and impracticability of the present law," he said, "is that many employers and unions are living in sin, not only in the printing industry but in many others."

"To live up to the letter of the present law would cause confusion, strife and chaos, which neither employers, workers, the public, or Congress would want."

Representative Dingell declared that the T-H Act "has been used by unfriendly employers to undermine and destroy the peaceful relations which existed between the International Typographical Union on the one hand and the newspaper publishers and job printers of the nation on the other."

"The ITU, known for its progressivism and peaceful relations with its employers, has been thrown into costly turmoil and trouble because of the initiative of an unfriendly minority within the ranks of the employers," he said.

Representative Rhodes said he believes the law should permit any type of union security clause which can be negotiated by employers and unions. He also criticized the T-H Act's ban on contributions or expenditures by unions in connection with Federal elections, saying it has "no proper place in a labor-management act."

★ We'd like to think it's true but we doubt it. Last November we ran a short article in this department at the request of the FBI about one Theodore Richard Byrd, Jr., one of the slickest bad check artists in the country and considered one of the FBI's 10 most wanted fugitives. Among hundreds of other kinds of business men in the great Southwest, Byrd had bilked a good many printers. So that's why the FBI asked our help. But the thing we doubt is that our article had anything to do with his capture; neither did a printer as far as that's concerned. He was caught in El Reno, Oklahoma, last month by, of all people, an FBI man from Oklahoma City. Well, we tried, anyhow.

★ During the past fifty years, the printing and publishing industry in America has grown three times as fast as the population. Every so often we see box-car statistics of that sprawling fraud labeled, "the printing and publishing industry." With vest buttons popping, someone in printing spouts data to imply that printing volume nearly equals the nation's food bill. Rarely does the speaker or writer realize that printing and publishing data cover trades whose personnel never see a printing press. Most are shocked to find that the dollar volume figures of "printing-publishing" include all advertising revenues of the nation's magazines and newspapers as well as dozens of other such non-printing items.

Without need for exaggeration, it can be said that the printing business is doing all right. The Bureau of Census got out an advance report on its 1951 Annual Survey of Manufacturers last month, and you will be interested in some of the figures reported therein. Letterpress and gravure commercial printing (excluding publication printing), plus lithographing, showed a total for 1951 of \$2,564,188,000 for value of goods shipped; this compared with \$2,299,235,000 in 1950 and \$1,975,236,000 back in 1947.

The manufacturers of printing trades machinery and equipment didn't do too badly either in 1951, for the Survey showed value of goods shipped was \$205,716,000; in 1950 the figure was \$200,682,000, and in 1947 was \$191,282,000. Nice healthy business, this!

★ Lew Lehr used to say that "monkeys are the cwaziest people," but he never knew the Chicago college student the Secret Service just caught up with for trying to print money with an old cider press and two washing machine wringers. Shades of Johann Gutenberg!! With no previous knowledge, this money-mad collegian purchased a book for \$6.50 and began studying printing processes. He bought zinc engraving plates, rented a camera for \$7.50 and bought a cider press. He found zinc wasn't satisfactory and bought some engravers' copper; the firm that sold him the copper reported the sale to the SS, and that's when they closed in on him. He's just been sentenced to a place where he won't need much money. We'll see him again in five or ten years.

★ We're a little late in acknowledging it publicly, but we received a little gift last Christmastime that continues to excite considerable interest as a conversation piece among printers. Our friend Claire Imrie of the Tri-Arts Press in New York City sent us a tie clasp to which is affixed a gold-plated piece of 18-point foundry type bearing the unique monogram of the company in place of the usual single character. Its proportions are correct, even to being exactly type high. Now, every printer who sees it wants one, or one like it. Incidentally, it was made for Tri-Arts by Swank. A Linotype operator friend of ours has a gold-plated matrix affixed to his tie clasp.



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Work Times

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Engineers Call on Designers
to Consider Those Who
Operate Their Products

DEVICES OF WAR STRESSED

Maze of Electronics Depicted
as Battle Burden—Even Home
Gadgets Puzzling Users

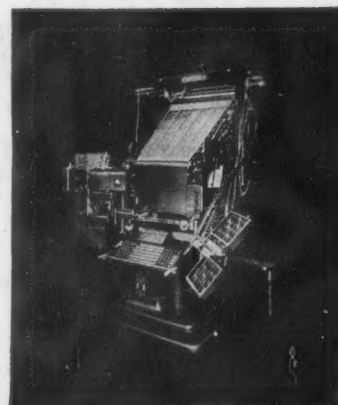
Modern machines are becoming so complicated that many make mistakes trying to operate them, it was decided here yesterday at the closing session of the annual meeting of the American Institute of Electrical Engineers.

Either machines or men will have to be redesigned, several speakers at the Statler Hotel meeting said. Man being held immutable, it was suggested that designers of machines, particularly electronic devices used in warfare, would have to make the changes in their planning because too many control knobs requiring a complex alignment were being used.

Planes, tanks and weapons used in war are getting more and more complex, according to speakers representing the branches of the armed forces. The reason, they said, is the need to overcome the potential enemy's advantage in manpower.

—New York Times, January 24, 1953

Type for this ad was set entirely on an Intertype Fotosetter photographic line composing machine without use of any metal type. Text and display present excellent showings of Century Schoolbook, Futura Extrabold and Brush—a few of the more recent and popular additions to the growing library of Fotosetter faces. This is 6 Pt. Futura Demibold.



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